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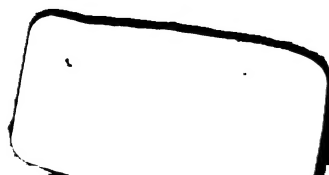
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*Metropolitan Foremen Tailors' Society.*



ESTABLISHED 1850.

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THE  
**WEST-END GAZETTE**  
OF  
**GENTLEMEN'S FASHIONS,**

EDITED BY A COMMITTEE OF THE ABOVE SOCIETY.

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**VOL. VIII.**

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## INDEX TO VOL. VIII.

**JULY, No. 85.** Address. On the taking out of Dress for Trousers. On the want of something more than System: an Address delivered to the Metropolitan Foremen Tailors' Society, by Mr. H. Venn. The Difficulties of Tailoring, a paper read before the City of London Practical Tailors' Society, by E. C. Reply to Darwin Scotus, by P. Rooke. Plates of Costumes—Wedding plate—Cricketing plate. Plate of Diagrams. Notice.

**AUGUST, No. 86.** Coat System, by W. H. Smith. On the want of something more than System (continued). The difficulties of Tailoring (continued). Observations on Fashion. Plates of Costumes—Yatching Costume—Shooting Costume. Plate of Diagrams.

**SEPTEMBER, No. 87.** Breast Measure Coat System. Correspondence. The desirability of candour in our Professional Pursuits. On Alterations for Stooping and Extra-erect Figures. Dean's new Tape. Plates of Costumes. Plate of Diagrams.

**OCTOBER, No. 88.** Admeasurement Coat System, by F. T. Prewett. On the Influence of English Taste. Correspondence—Mr. Prewett's Coat System. On the taking out of Dress. Metropolitan Foremen Tailors' Society—Lectures, Essays, &c. Plates of Costumes. Plates of Diagrams.

**NOVEMBER, No. 89.** Trousers' System, by M. B. A. System for drafting Chesterfield Coats, by F. T. Prewett. Correspondence—Trousers' System. Right-hand Tape Measure. Munificent Patronage of Literature by a Tailor. Metropolitan Foremen Tailors' Society—List of Lectures, Essays, &c. City of London Society of Practical Tailors—List of Lectures, &c. Plates of Costumes. Eton Plate. Plate of Diagrams.

**DECEMBER, No. 90.** New System of Cutting, by H. C. De la Byè. Shoulder Measure Coat System, by J. Odom. Practical Tailoring. Correspondence—Metropolitan Foremen Tailors' Society—Lectures, &c., and List of do. Plates of Costumes. Evening dress. Plate of Diagrams.

**JANUARY, No. 91.** Shoulder Measure Coat System, by J. Odom. Practical Tailoring (continued). "On Flat and Round Back Figures:" a Lecture by Mr. John Mogford, delivered to the Metropolitan Foremen Tailors' Society. City of London Practical Tailors' Society's Annual Dinner. Metropolitan Foremen Tailors' Society's Annual Meeting. Plates of Costumes. Plate of Diagrams.

**FEBRUARY, No. 92.** Lecture on "Flat and Round Back Figures," by Mr. John Mogford (continued). Comparison of Breast and Admeasurement Coat Systems, by Mr. Geo. Smith. Shoulder Measure Coat System, by J. Odom. Correspondence—On Trousers Cutting Systems and Writers, by James Cocks. Mr. Prewett's Coat System. Messrs. James Platt and Co's Trade Pamphlet. City of London Practical Tailors' Society—List of Lectures. Metropolitan Foremen Tailors' Society—Twentieth Anniversary Ball and Party. Plates of Costumes. Livery Plate. Plate of Diagrams.

**MARCH, No. 93.** Comparison of Breast and Admeasurement Systems, by George Smith (continued). "On Flat and Round Back Figures," Lecture by Mr. John Mogford (continued). Twentieth Anniversary Festival of the Metropolitan Foremen Tailors' Society. Correspondence—Mr. Odom's Shoulder Measure Coat System. Reply to "Skye" by "Zeno." Mr. Prewett's Coat System. Reply by F. T. Prewett. Plates of Costumes. Racing Costumes. Regimental Costumes. Metropolitan Foremen Tailors' Society—Lectures, &c. Inquiries. Plate of Diagrams.

**APRIL, No. 94.** A Breast Measure System of Cutting Waistcoats by Husband Baird. Comparison of Breast and Admeasurement Coat Systems, by Mr. George Smith (continued). Correspondence—Mr. Odom's Shoulder Measure Coat System. A reply, by James Odom. Practical Tailoring (continued). Metropolitan Foremen Tailors' Society—Lectures, &c. Answers to Inquiries. Plates of Costumes. Plate of Diagrams.

**MAY, No. 95.** Messrs. Ellison & Parkinson's Measuring Apparatus. On Tailors and Tailoring: Extracts from a Lecture delivered to the Metropolitan Foremen Tailors' Society, by E. C. Comparison of Breast and Admeasurement Coat Systems, by Mr. George Smith (continued). Admeasurement Chesterfield System, by James Odom. Correspondence—Husband Baird's Vest System. Plates of Costumes. Plate of Diagrams.

**JUNE, No. 96.** Ladies Riding Habit System, by J. A. Reinhard. Admeasurement Lounge Jacket System, by Mr. George Smith. On Tailors and Tailoring (continued). Observations General and Critical, by Archibald Goldie. Plates of Costumes. Plate of Diagrams.



THE  
**WEST-END GAZETTE**  
 OF  
*Gentlemen's Fashions.*

Vol. 8.

JANUARY, 1870.

No. 91.

### Shoulder Measure Coat System.

By J. ODOM.

TO THE EDITOR OF THE WEST-END GAZETTE.

DEAR SIR,—I now send my Shoulder Measure System in detail for publication, and hope it may prove of service to some of your numerous subscribers: if they do not entirely adopt it, it may at least serve as an instrument for bringing from the quarry mind of some one, some hidden gem which might otherwise have laid concealed. I hold, sir, that it is not so much by the adoption of the work, or the opinions of others, that we shall succeed in perfecting ourselves, as by the reading and studying of their works we shall cause a reaction to take place in our own minds, and some new and bright thought or idea strike us, which otherwise would not be the case; and so it is, the more we read, the better educated we become—the more we read and think, the more healthy and prepared will be our faculties for study—the more we read, the more fluent shall we be with our pens, and the more ready to speak and give a reason for the hope that is within us. Hope is the propelling power which moves all our actions; but to be beyond hope is still better. This is the condition I find myself in: I never hope my coats will fit well in every part, but if I have carefully taken the measures myself, I simply know it will fit, be the figure whatever it may—flat back, round back, high or low shoulder, long or short neck, slender or stout, tall or short—whatever may be the figure. My system is self-varying, and adapts itself to the disproportions of every condition as easily as it does to the most

beautiful symmetrical figure—of course, I am like all other cutters, to a certain extent, at the mercy of the workman. I have well worked it, and tried it by other systems, and know that I could not say too much in favor of the principle, for I know that in the hands of a skilful man, he need not fear the rocks, the shoals, or the quicksands of the cutting-room, but will be sure to reach the haven of a very good fit; but in order to have a good fit he must, in the first place, have a good and accurate measure taken, as shown on Diagram 5, in the December number.

The first shoulder measure represented on diagram 5, is from No. 1, the nape of neck, and round the scye, back to No. 1 again (27), will give height of back, depth of scye, and length of shoulder-strap. The second shoulder measure from No. 1, round the scye to No. 2 (23), gives balance of front, size of blade-bone, and pitch of forearm scye. The third measure, No. 3 (24½), gives the trunk or main balance of the coat from shoulder. To draft the *back*, diagram 5, draw the line A D, mark from A to B  $\frac{3}{4}$  of an inch more than 1-6th of first shoulder measure ( $5\frac{1}{2}$ ) to C, natural waist, (17) to D to fashion, and H full length. Square B I with A D, mark the distance from B to I,  $\frac{1}{4}$  of second shoulder measure *full* ( $7\frac{1}{2}$ ), B to E  $4\frac{1}{2}$  inches. Square F with B E, mark from E to F two inches, draw the line from B through F, and shape the back as shown; the side-seam of back may be straighter or hollower to taste or fashion; from A to L to taste; the width of back at O bottom, also to fashion, &c.

To draft *Forepart*, Diagram 6.—Draw a line as B R, place B F line of the back on line B R, as shown; make B to K  $\frac{1}{4}$  of an inch less than half second shoulder measure ( $11\frac{1}{4}$ ). Square K M with B K,  $4\frac{1}{2}$  inches, M to N 1 inch; draw the line K O through N, make L from K  $\frac{1}{4}$  of distance from B to K; mark from L to O half the



first shoulder measure ( $13\frac{1}{2}$ ), make L a pivot, and sweep O; place the back, as shown, with points A and L of the back, touching the line O K; draft the shoulder by dropping the scye shoulder point half-an-inch, and add on a little round; make B a pivot, and sweep R three inches more than breast measure (21) through Z; make T a pivot, and sweep U, for balance of front, the same distance as T I. Draw the line i i straight with the bottom of back, one inch more than half waist measure ( $4\frac{1}{2}$ ); make O to S as measure taken from side-seam, as shown; hook in at top half-an-inch, and add on at blade-bone the quarter of inch left out from B K. Draft the scye through K and M; in order to get a proper run, place the back at neck point for drafting neck; and from O to J half-an-inch less than 1-6th of first shoulder measure (4). Square Z with O J; for drafting scye, place the back close up to top of side-seam and scye shoulder points, in order to get a proper run; make the waist one inch more than the waist measure, and complete the diagram.

(To be continued.)

## Practical Tailoring.

(Continued from page 23.)

Every practical tailor is convinced of the necessity of having his garments smoothly sewn and properly put together. Now we are bold enough to assert that there is no garment which can be so easily spoiled in the making as the trousers; for instance, in the simple sewing of the leg seams, if the workman draws them in, he causes the trousers to draft inwards; again, if he stretches the leg seams, by either sewing or pressing, he makes them to draft outwards; therefore the workman should be told by the cutter how he wants his seams sewn, either plain or drawn in. If the trousers are cut outwards, it is useful to have the leg seams drawn in; and if inwards, sewn plain. The side seams should, as a rule, be sewn plain and firm; neither seams should be stretched in sewing. We hope that every cutter makes notches in his top and under sides, so that they must be placed together as he intends them; and the man has no chance of passing the top side up on one leg, and letting the other top side fall below on the other, and so twisting the trousers.

A workman, when he takes a pair of trousers in hand and opens them, should first see what style of trousers he has to make up; for according to the style of the trousers, so should they be worked. If he is given a pair of plain trousers, he will see that they want but little working; at most

the top sides will require a little pressing in over the instep, which we think is an improvement to every trousers. He will then carefully baste the seams, placing the notches exactly together. In basting the side seams, he will hold the under sides easy from opposite the fork, so as to afford length for hip and seat. He will then sew his leg seams as generally directed, and the side seams smooth and firm, except in the case of peg-top trousers, when the round at hips should be drawn in and pressed back. The left fork should be drawn in with a stay tape, and the right one stretched out to fit it. A stay tape should also be placed round the pocket-holes, and then linen added so as to prevent their stretching. A close fitting trousers requires more manipulation. After the seams are sewn, he should measure in one-fourth of the waist from the front, fold them in that mark, and lay them on the board in the quarter; wherever the crease falls, that will give the centre of the instep at bottom. Now press them in at back of thigh and knee, then lay the hand on the heel and press out the calf, taking care not to stretch the heel, which should be afterwards drawn in by a stay tape; then mark the bottoms.

First mark the required length of the leg seam from the fork to the bottom, hold the measure firm at the crutch, and sweep a segment of a circle from the mark at bottom; now measure the size of the bottom, as according to the size and the shape required must it be marked. We will suppose this bottom to be 16 inches wide, and that a plain bottom is required. This is a medium size, and we will adopt it as a standard. Now mark the bottom half-an-inch *shorter* in front and half-an-inch *longer* behind than the curve. Now put the marking stitches in, but care must be taken when the bottom is turned in to drop the outside a quarter-of-an-inch, from nothing at the heel, gradually to a quarter-of-an-inch at the side seam, diminishing to nothing at the heel; the bottom will then be of an equal length all round.

The reason for this proceeding will be obvious if any one will glance for a moment at his foot; he will see that he is shorter from the knee, inside the leg, to the welt of his boot, than he is on the outside; as a proof, if he will make a mark in the centre of his knee, and measure from there to the ground, inside and outside the leg, he will find that the outer will measure a quarter-of-an-inch more than the inner.

In our next number we shall describe the method of marking and making up of French bottoms, &c.

(To be continued.)

## On Flat and Round Back Figures.

A LECTURE DELIVERED TO THE METROPOLITAN  
FOREMEN TAILORS' SOCIETY.

By Mr. JOHN MOGFORD.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—At the request of the Committee of the WEST-END GAZETTE, I herewith forward you my ideas, or rather facts learned from Dr. Wampen, on the subject of Flat and Round Back Figures. The diagrams 1 and 2 are given to show more clearly what I mean. I do not intend to advocate any particular system, but a principle; neither am I going to say anything against any system that my brother members may use. I think I understand Dr. Wampen's system, and I have found it a success. The diagram before you, No. 1, is a normal or proportionate figure, as it is generally termed. You will see there is a line from L, through E to F, draw a horizontal line as L O N, from L to E, five units; and draw another horizontal line, R D. Make M a centre, and draw a circle—the figures on the diagram will show the distances. The angle L E D, is a right angle, is situated with the one side L E, in the vertical line L F; and the other side, E D defines the middle part of the figure as normal in position to the lower part of the figure. The construction of the figure as a side view, shows the scapula or blade-bone angle, P Q may be considered in connection with the position of the above-mentioned right angle. Make N a centre, and draw a curve, R P; make G a centre, and draw a curve R Q, then the scapula angle P Q is equal to half a unit; this amount of angular quantity is caused by the lower angle of the scapula, the position of the right angle L E D being normal. Having said so much about the normal figure, the abnormal may be better understood. The abnormal positions of the figure are many; but the ones I shall direct your attention to for a short time, are easily to be detected, and, I think, easily fitted. I will now direct your attention to figure 2, that is the upper part of the body backward, or flat back; or abnormally upright, draw a vertical line A B C, and the horizontal D E at the same height as the previous figure 1, draw the horizontal line F G at the waist, and finish the construction of the lower part of the figure as before. Now make A B 5, and H A half a unit, draw H B I, making that a right angle. Now make K a centre, and draw a circle as before. As the right angle H B I is not in the vertical A B, and horizontal B E, but in the top of the shoulder as much as a half a unit backward from

the A B. As the right angle H B I only can be normally situated when its sides fall in the vertical A B, and the horizontal B E, so is the middle and upper part of the body constructed in this position, on the right angle H B I, as abnormal in relation to the lower part; but you must remember the top of the shoulder H is still normal in relation to the upper part of the body. By this abnormality of form in the position of the middle and lower parts of the body, the scapula (blade-bone) angle vanishes. To see this more distinctly, continue the line I B backward to L; now make M a centre, and draw the curve L N; now make I a centre, and draw O N; these curves will meet in N, and leave nothing when opposite to this in figure 1, there was half a unit for scapula angle. It may be easily seen that the scapula angle in L must vanish, or be nothing when H B is made 5 units, and B D only 4, it amounts to the same as taking the piece out L B D; but in this case, the reverse takes place in the front length, where I E is equal to  $\frac{3}{4}$  unit, when in the normal figure the angle is nothing.

(To be continued.)

## City of London Practical Tailors' Society.

The Annual Dinner of the above Society was held at the Fleece Tavern, Queen Street, Cheap-side, on Friday evening, December 17th, 1869. The room was well filled by members and friends. The Chair was ably filled by Mr. S. Rawley, the President of the Society, and the Vice-Chair by Mr. Charles Edwards. After the usual loyal toasts had been given and responded to, the Chairman proposed the toast of the evening—"Prosperity to the City of London Practical Tailors' Society." In the course of a forcible and eloquent speech he described the origin of the Merchant Tailors' Guild, which he traced to a desire for mutual improvement and protection from fraud. After explaining that the objects of this Society were of a similar character, he concluded by expressing a hope that he should see in his days another Tailors' Guild founded, in which workmen, foremen, and masters, should associate for their mutual benefit.

A variety of toasts were then given and responded to, such as "Kindred Societies," "The Press," "The Visitors," &c., &c.

The singing, aided by the professional talent of Mr. Lawrie Davis, was simply excellent. The speeches were short and to the purpose, and the company of that social and friendly character which distinguishes this Society.

### Metropolitan Foremen Tailors' Society.

The 20th Annual Meeting of the above Society, and the first under the new rules, was held at the Society's Rooms, the Union Tavern, Air Street, Regent Street, on Tuesday evening, December 14, 1869. A large number of members were present. After the transaction of the ordinary routine business, the Society proceeded to the election of officers. Mr. M. Wiseman was elected president, Mr. Ashford, treasurer and librarian, Mr. Prewett, secretary, Mr. Head, cash secretary, Messrs. Ions, Campion, Gladwell, Gifford, Higge, Head, Hastie and Ladd were elected as Committee; Messrs. Giles, Mogford, Prewett, H. Roberts, and M. Wiseman were re-elected as Editorial Committee, &c., of the WEST-END GAZETTE, and Mr. John Mogford was elected trustee in the stead of Mr. Merrifield, who had resigned.

The meeting then entered into the consideration of business of unusual interest, viz.—the placing of the first member upon the benevolent funds of the Society.

It may not be known to the mass of our readers, that there is a benevolent fund connected with this Society, on which any member, who is above 60 years of age, or else suffering under some bodily infirmity, may be placed by the recommendation of the committee, and the sanction of the Society. This would entitle the annuitant to receive eight shillings per week, for the remainder of his days. The applicant, who was strongly recommended by the committee as entitled to and deserving of being placed on this fund, was Mr. James Merrifield, an old and esteemed member of the Society, who was for many years treasurer, and up to the present time a trustee, of the Society. Ill health, combined with serious losses in business, had so far affected the pecuniary resources of our worthy member, as to render this assistance acceptable. The members unanimously elected Mr. Merrifield, and only added their regret that the amount was so small, and that he should require it. Mr. Merrifield has thus become the first annuitant on our benevolent fund.

It is a somewhat remarkable circumstance, that it was in Mr. Merrifield's sitting-room that this fund was proposed and discussed by a sub-committee, who were revising the rules, and that he should be the first recipient of its benefits. It is an instance of the vicissitudes of fortune. While it is to be deplored that Mr. Merrifield should need its aid, it may be a consolation to him to know, that every member who knows him, is agreed that it could not have been bestowed on a worthier man.

The following Lectures, Essays, &c., were arranged for the present month:—

- Jan. 3. Mr. Ions, "On Trousers."
- " 10. Mr. Cradock, "On Chesterfields."
- " 17. Mr. Gifford, "On Shirt Cutting."
- " 24. Mr. Short, "On Trousers."
- " 31. Mr. Giles, "On Practical Tailoring."

It was then determined, by a large majority of the members, to celebrate the 20th Anniversary by a Soirée and Ball; and a committee was formed to make the necessary arrangements.

### Plates of Costumes.

#### PLATE I.

As we have already given, in our November number, a plate of young gentlemen's costumes, we have now supplemented it with a plate of young gentlemen's overcoats. On the first figure is shown a Chesterfield, which is the proper and most becoming overcoat for a young gentleman. A fly-front is also the most suitable style, as in case of the young gentleman increasing in size, the buttons can be more readily put forward, beside which, the wear and tear on the holes and buttons is not so perceptible as when the holes are made through.

On the other figure is displayed that most useful garment the Pea-Jacket. This is a very favourite garment with young gentlemen, as, if it is cut half a size larger than his measure, it will serve on a pinch for an overcoat; besides which, they are useful for all occasions, whether in school or out of school, as they permit great freedom to the limbs, and they do not so soon grow out of them. They are usually made up in pilot or witney, and with ivory buttons. They design the figure without being close fitting.

#### PLATE 2.

This plate represents two ladies; the one is attired in a fashionable riding habit, the other in a fashionable black velvet jacket.

We have a diagram of the lady's habit and skirt, which our space does not permit of our publishing this month, but we shall take an early opportunity of doing so, when we shall endeavour to describe it fully.

### Plate of Diagrams.

Diagrams 1, 2, 3, 4, 7 and 8 are illustrations of Mr. Mogford's Lecture, "On Models for Flat and Back Figures."

Diagrams 5 and 6 illustrate Mr. Odom's "Shoulder Measure Coat System."





Thos. Way, Lithographer, 10, Wellington Street, Strand. Jan<sup>y</sup> 1870

Plate N<sup>o</sup> 1

THE WEST END GAZETTE

ENGLISH COSTUMES.





Tho<sup>s</sup> Way, Lithographer, 13, Wellington Street, Strand Jan<sup>y</sup> 1870

Plate N<sup>o</sup> 2

THE WEST END GAZETTE  
ENGLISH COSTUMES.

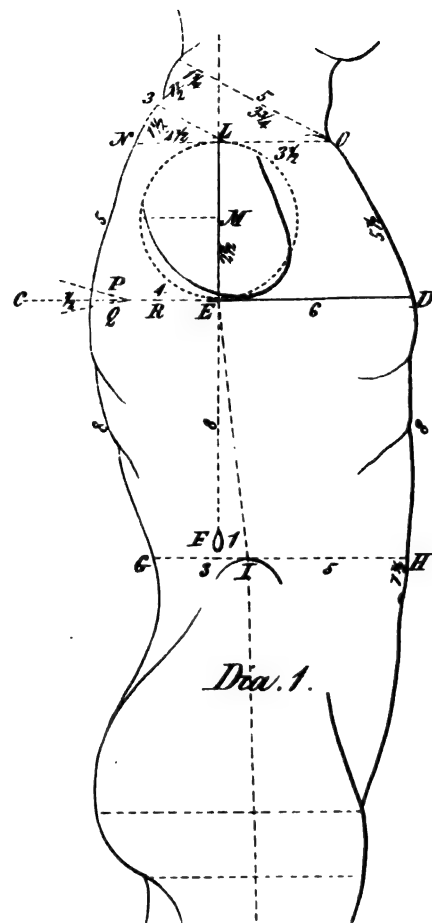




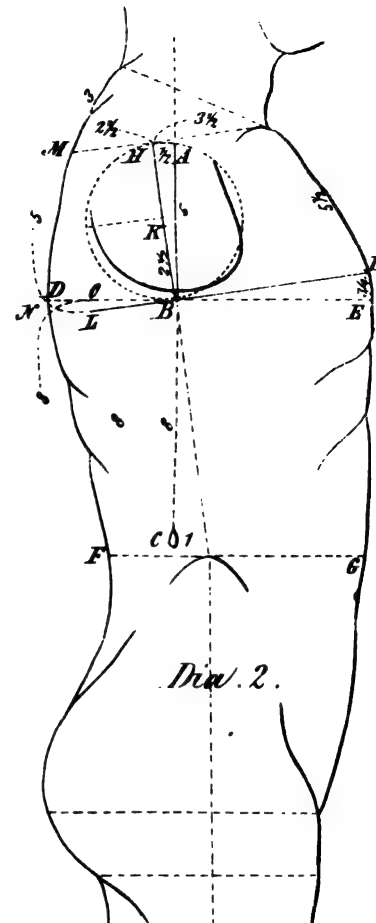


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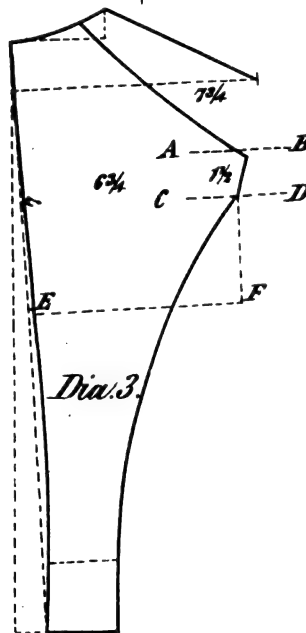
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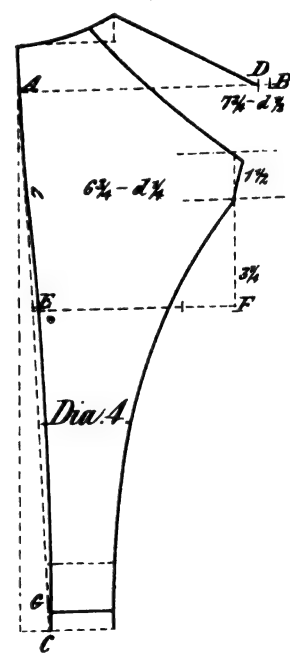
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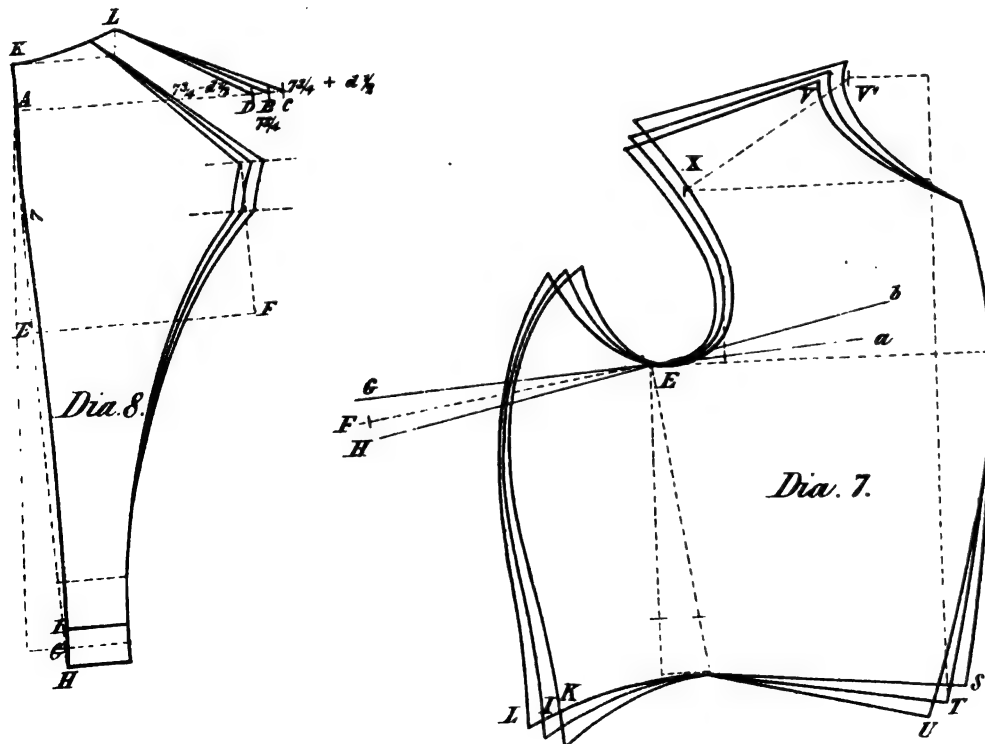
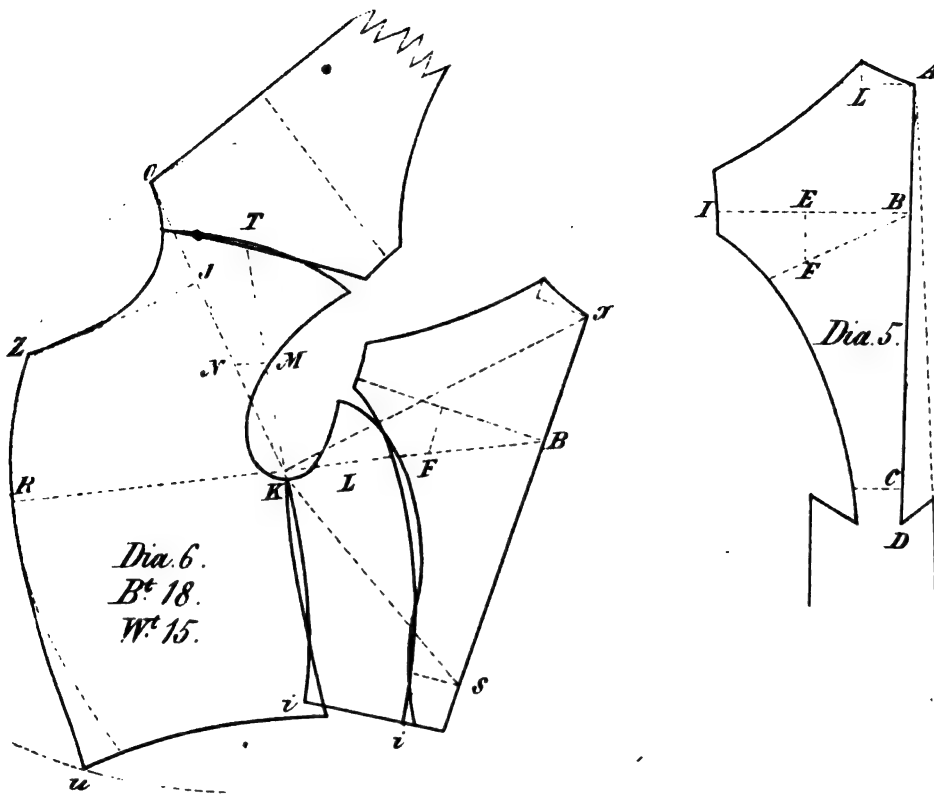
*Dia. 2.*



*Dia. 3.*



*Dia. 4.*





THE  
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VOL. 8.

FEBRUARY, 1870.

No. 92.

**On Flat and Round Back Figures.**

A LECTURE DELIVERED TO THE METROPOLITAN  
FOREMEN TAILORS' SOCIETY.

By Mr. JOHN MOGFORD.

(Continued from page 27.)

We will now take into consideration Dia. 5, the upper part of the body forward, or round back. Draw the vertical line A C, and the horizontal D E. Situated in the same height as those lines in the Figures 1 and 2, Plate 91; now make A B 5 units, A F  $\frac{1}{2}$ , and B G  $2\frac{1}{2}$ ; make G a centre, and draw a circle; now the point F is the top of the shoulder in a forward position, and abnormal in relation to the lower part; this is easily seen to be correct from the construction. Draw from the point H a curve I K, and from the point L the curve D M, then K M measures not only the  $\frac{1}{2}$  at K and the  $\frac{1}{2}$  at M, the original angle of the scapula in Fig. 1, but in addition it contains the opening of I B D on account of the forward position of the upper part of the body F B in relation to the horizontal D E, and as this opening or angle I B D depends on the quantity at A F and the sides B F and B K being nearly equal, so must the increase in the scapula angle be nearly equal to A F. Now taken altogether the scapula angle is nearly equal to one unit, but the sternal (or front angle) at E is decreased  $\frac{3}{4}$ , and that from the same cause by which the scapula angle received its increase, and besides, if it is considered that the normal length O N is  $5\frac{1}{2}$  units, and by the changed position of the angle F B N from the normal, O N is lessened as much as E N  $\frac{3}{4}$ , on account of B N being more than B F, as B N is equal to 6 and B F only 5 units. If we now compare the three armholes of the three figures put in a single figure (Dia. 8) where A B is normal, A D abnormal backward, and A C abnormal forward, and the radius in each drawn from the

centre, then the point F is as much as  $\frac{1}{2}$  higher, and E as much as  $\frac{1}{2}$  lower than normal in position, that this difference from normality can be neither more nor less than  $\frac{1}{2}$ , is easily seen if we consider that the lines at the centres are again  $\frac{1}{2}$  of B O or D B; now, as each of these lines are equal to  $\frac{1}{2}$  unit, so that F as well as E must be equal to  $\frac{1}{2}$ . Having given you a description of the Dia. 1, 2, Plate 91, and Dia. 5 and 8, I will endeavour to show how they are to be fitted. Dia. 8, Plate 91, the line A B on the back is  $7\frac{1}{2}$ , being equal to the measure on Fig. 1, from the centre of the back N to the acromion or top of the shoulder L; and the point X in Dia. 7, Plate 91, corresponds with the same point L of the Fig. 1 if the line B L of Dia. 8 is placed on the line X V of Dia. 7, keeping the point B of the back to the point X of the forepart it will give the required shoulder for Fig. 1; now place the E F of the back on the line E F of the Forepart, making the distance from E 9 units to the back-seam, and in that position get the top of side-seam, and the distance from bottom of back to bottom of side-seam, that will give the required side-seam for the normal Fig. 1, Dia. 3 is the back belonging to Fig. 1, and also to the middle Dia. 7.

Having said thus much about the normal Dia. 1, and Dia. 3 and 7, I will again refer to Diagrams 8 and 7. The line A D on the back, Dia. 8, will only measure  $7\frac{1}{2}$  units, being  $\frac{1}{2}$  less than the normal, corresponding with M H in Fig. 2, being  $\frac{1}{2}$  unit further backward than the normal A of the Fig. 2; now put the line D L of the back on the line X V of the forepart, keeping the D of the back at the point X of the forepart; that will give the required shoulder for the flat-backed figure, making the back narrower to correspond with the back of the figure, and making the back shorter, as seen at I in Dia. 8. To give the required side-seam make a point from E to F  $4\frac{1}{2}$ , and from F to G,  $\frac{1}{2}$ , and from F to H,  $\frac{1}{2}$ ; draw the lines E G and E H, place the line E F of the back on the E H of the forepart, and get the top

of side-seam and place the E F of the back on the E G of the forepart to get the distance from the bottom of the back to the bottom of the side-seam of the forepart, and the shifting of the back at the scapula will give the required width at the bottom of the side-seam, as seen at I L, and as much as I L increases T U must decrease, and as much as G I of the back decreases in length, so much the forepart must increase at T U; so Dia. 4 and 7 for the flat back will fit Fig. 2 (Dia. 4 is the back for the flat-backed Fig. 2).

(To be continued).

### Comparison of Breast and Admeasurement Coat Systems.

By G. SMITH.

TO THE EDITOR OF THE WEST-END GAZETTE.

DEAR SIR,—Some time ago I promised to send you my plan of producing a coat, &c., by the use of the breast-measure. I now take the pleasure of redeeming my promise, and will endeavour as I proceed, to prove, that admeasurement principles are the surest guide for producing that essential desideratum, a correct fit, with the least trouble to the cutter and the tailor, as also the greatest satisfaction to the customer, together with the least consumption of material. If a coat be cut by a division of the breast principle, inlays are sure to be required, which of course entails the consumption of more material than otherwise would do, providing no inlays were required.

Before I proceed I will illustrate Dia. 1 and 2. The measures required are length from top of back to the hollow of waist, as from 0 to 2, continued to length of waist, width of back, thence to the elbow and full length of sleeve, width of breast and waist.

To shape the back, Dia. 1.—0 to 1,  $\frac{1}{4}$  of breast; 0 to 3,  $\frac{1}{2}$ ; 0 to 2, the hollow; continue for the length of waist; 1 to 8, width of back. These points being made, shape the back as example, or to fancy or fashion. 4 to 9, 8 to 5, and 0 to 6 may be made any distance.

The Back, Dia. 1, being cut, we will proceed to the Forepart, draw a line as 0 4, and lay the back on this line (see dotted line); while in this position mark the upper part of side seam as from 7, also mark as at 3 and 2; next draw a line as 3 7 8 square with the line 0 4; mark from 3 to 8,  $\frac{1}{4}$ ; next draw a line as 3 8 6 square with the line 8 3; mark from 8 to 9,  $\frac{1}{4}$ , and from 8 to 10  $\frac{1}{4}$ ; from 8 sweep 9 to 11, next mark as at 7 between 8 and 3, make 7 a centre, and sweep as 3 to 12 and 2 to 5; make 6 from 8 same as 3 to 2 and mark 5 from 6 one half the waist measure;

now lay the back as straight line, the point 2 resting on the point 5, and the point 3 resting on the circular line 3 12; while in this position mark the lower part of side seam, as from 7. Next lay the point 1 on the back on point 10, the back top as at 0 resting on the circular line 9 11, and while in this position mark the shoulder seam to correspond with the back, observing to let the shoulder point drop, say  $\frac{3}{4}$  of an inch. The front line is determined by the width of breast and waist, as 12 to 13 and 5 to 14, which completes the back and forepart, and in my opinion embraces all such systems as are founded on the breast measure principle. I have cut patterns repeatedly by various systems, and when compared I find some rather more crooked, others more straight, some more hooked in at the waist, and vice versa.

(To be continued.)

### Shoulder Measure Coat System.

By J. ODOM.

(Continued from page 26.)

To draft the Sleeve, Dia. 3, draw the line A I, make B half-an-inch less than half second shoulder measure deducting width of back, B to C half the scye, halve A C at D, square D E by A C; make from D to E half the distance of A D; make E a pivot, sweep top of sleeve from A to C; add half-an-inch on in front; square down to F by B C; mark length of sleeve at H; make A a pivot, and sweep H F; draft forearm and hind arm according to fashion.

To draft the Skirt, Dia. 4, draw the line O D 9 inches, D to O 2 inches, square out M by O O, hollow the top of skirt according to fashion or spring required, place the side body as shown; let the plait run in a line with side body. It may be thought by some that my system is somewhat complicated. I can only say that I can draft out a coat to fit almost any figure in ten or fifteen minutes, and it is easily taken from the cloth without first cutting a pattern.

I am, sir, yours respectfully,

JAS. ODOM.

### Trousers Cutting Systems & Writers.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—You are well aware that a Lecture with the above heading was delivered at the Cavendish Rooms, on Monday, the 17th January, the object being to demonstrate if possible the superiority of the close over the open cut trousers.

The Report (or, more properly speaking, re-

marks) as given by the *Tailor and Cutter*, contains the following:—

"That a cutter, wishing to demonstrate the superiority of his own productions by the test of trying on ought in the first place to challenge his opponent to produce a definite number of pairs of trousers as against an equal number of his own, and then submit them to the test of being tried on."

Now, Sir, agreeable with this suggestion and challenge, I have intimated to the Editor of the *Tailor and Cutter* that I am perfectly willing to give him the opportunity he asks, and am prepared to cut six pairs of trousers, all varying in size, strictly on the close or straight principle, against a corresponding number of pairs cut by himself, adhering rigidly to the open or "spread eagle style," as he very facetiously calls them, possessing at the same time so many very admirable virtues.

The insertion of the above in your valuable journal will very much oblige,

Yours very obediently,

JAMES COCKS,

Jan. 25, 1870.

189, Regent Street.

### Correspondence.

#### MR. PREWETT'S COAT SYSTEM.

TO THE EDITOR OF THE WEST-END GAZETTE.

56, Mortimer Street, W.

DEAR SIR,—I have been looking over your Coat System in the September number of the *WEST-END GAZETTE*, and, in my humble opinion, it is a most masterly production.

May I venture to make a few suggestions in cutting for stout-waisted figures. I fancy you could make a greater use of the natural waist measure than you have in the system before us. By a combination of natural waist and breast measures, we should have the depth points more in accordance with the requirements of the stout figure. In the same number of the *WEST-END*—the September—we have a diagram of a short stout man's coat, breast  $20\frac{1}{2}$ , waist 21, and natural waist  $16\frac{1}{2}$ .

Now Sir, your system as explained must be altered a great deal to produce a coat like the one in the diagram; but by a combination of natural waist and breast, we shall obtain the same sort of coat. The alterations I would make are these:—From C N (dia. 2) one quarter breast and one quarter natural waist, which would be to the  $20\frac{1}{2}$  breast and  $16\frac{1}{2}$  natural waist,  $9\frac{1}{4}$  inches, instead of  $10\frac{1}{4}$  as laid down in your

rule; also, instead of from C A three-fourths, I should say from N to A one-fourth of breast for all sizes.

Another remark I have to make. In the November number you speak of the disproportion of waist. After the diagram is drawn out as directed, I imagine the bottom of side-seam will want about half of the third of disproportion added on; if not, the coat will be too tight at hips, and, consequently, fall at the top of side-seam.

Trusting you will excuse the liberty I have taken in writing to you upon this subject,

Believe me,

Yours most sincerely

WILLIAM KIGHT.

### Messrs. James Platt & Co.'s Trade Pamphlet.

Messrs. James Platt and Co. have issued a new Pamphlet, containing 60 pages of useful matter to tailors generally.

It describes their system of business, which is to serve the trade only and to charge all alike one fixed price at a fixed rate of profit, and to give a 5 per cent. bonus on all parcels of the value of ten pounds at cut prices. It is evident that these arrangements can be carried out only on one term, that is of ready money. Great facilities are afforded to country cash customers by the opening of a cash deposit account, Messrs. P. & Co. allowing interest on the amounts deposited with them. We have read with astonishment the number of articles which are necessary to our trade, as evidenced by the numerous items on this list, and we cannot but think that this pamphlet must be useful to every tailor as a reference, whilst to country tailors who require their goods from town, and to whom it must be a great economy of time and money to be able to obtain all they require from one house, and that at a fair price, it is invaluable.

### City of London Practical Tailors' Society.

Fleece Tavern, Queen Street, E.C.

The following are the Essays and Lectures to be delivered on Friday evenings at half-past 8:—

- Feb. 4. Mr. Short, "On Waistcoats."
- " 11. Mr. Batty, "On Frock Coats."
- " 18. Mr. Falconer, "On Trousers."
- " 25. Mr. Tapson, "Discussion—What are best forms for Armholes."

- Mar. 4. Mr. Evans, "On Trousers for stout figures."  
 „ 11. Mr. Southwood, "On Overcoats."  
 „ 18. Mr. Batty, "On Ladies Jackets and Overcoats."  
 „ 25. Quarterly Meeting.

N.B.—Members of kindred Societies are admitted to the Ordinary Meetings of this Society.

### Metropolitan Foremen Tailors' Society.

The Members of the above Society have determined on celebrating its Twentieth Anniversary by a Ball and Social Party, at the Cavendish Rooms, Mortimer Street, Cavendish Square, W., on Thursday, February the 10th, 1870. The great satisfaction which was felt by all who participated in the former party, has induced the Society to hold a similar one at the same rooms. A committee has been appointed to superintend the arrangements, and they hope that their brother members will be induced to attend, and to bring with them their wives and families, so as to render them participators in our enjoyment. The tickets are 5s. single, and 7s. 6d. double, including breakfast, may be obtained of the Committee, viz., Messrs. Baylis, Hastie, Giles, Odom, Gifford, Head, Genese, Howe, E. J. Kelly, and of the Secretary, F. T. PREWETT, 7, Piccadilly, W.

The following lectures, model drafting, &c., will be delivered during the present month, on Tuesday evenings, at half-past eight o'clock, as follows—

- Feb. 1. Mr. Harris, "On Tunics."  
 „ 8. Mr. G. James, "On Trousers."  
 „ 15. Mr. Cradock, "On Chesterfields."  
 „ 22. Mr. C. Edwards, "On Tailors and Tailors."

### Plates of Costumes.

#### PLATE I.

FIG. 1.—A Dressing Gown is one of the essentials to the comfort of every gentleman. To ensure comfort there are two essential qualities which it must possess, viz., warmth and ease. Now warmth may be ensured by making it of the proper materials, and, if necessary, quilting the body and sleeves on flannel and wadding. Ease can be given by cutting it large and long, say 6 to 8 inches from the ground; and, above all, it must be cut with a full skirt, so that when the wearer

sits writing the knees should be protected, so that we advise our readers to cut dressing gowns with a waist seam, and not of the sack shape such as is hung up at every hosier's door. Having provided ease and warmth we should add some degree of elegance, by a careful selection of appropriate colours. There are a variety of elegant patterns in cashmere, these can be richly trimmed with blue or scarlet quilted silk facings and cuffs; but many gentlemen prefer a plain color, such as a chocolate brown flannel, with a rich blue or Magenta flannel for collar, cuffs, and linings; the edging, girdle, &c., must correspond of course. The dressing gown is preferable with a shawl collar, to button well up to the neck or to roll open, and with two pockets in the skirt.

Our illustration on Fig. 2, shows a breakfast or smoking jacket. Our remarks respecting colors apply equally to this garment as the preceding one; it is cut in the lounge style, and is usually trimmed on the edge with a cord, and frequently cord loops are made on the edge in lieu of button holes. Dressing trousers are frequently worn with this garment, they are made very large and loose, like drawers, and are drawn in with a ribbon at the waist.

#### PLATE 2.

LIVERY PLATE.—A page's livery suit is our first illustration. It consists of a jacket and trousers. The jacket is cut single-breasted, with a stand collar. It hooks and eyes up the front, the hooks being placed on the left side, well in from the edge, and the eyes on the right, with a cloth facing under. A row of ball buttons is placed on the left side, and the sleeves are made with cuffs and two holes and buttons. Great care must be taken in working up the front short, so as to hook and eye clean. The remaining figure is that of a tiger, who is in fact a miniature groom, and who must be dressed in the same style, so that our directions respecting a groom's livery applies equally to him.

### Plate of Diagrams.

Diagrams 1 and 2 are illustrations of Mr. Geo. Smith's article on the comparison of breast and admeasurement systems.

Diagrams 3 and 4 are representations of Mr. James Odom's system of cutting sleeves and skirts by his shoulder measure system.

Diagrams 6 and 8 are referred to, explained in the report of Mr. John Mogford's lecture.





Tho<sup>s</sup> Way, Lithographer, 13, Wellington Street, Strand Feb<sup>y</sup> 1870

Plate N<sup>o</sup> 1

THE WEST END GAZETTE

ENGLISH COSTUMES.







Thos Way, Lithographer, 12, Wellington Street, Strand Feb 3 1870

Plate N<sup>o</sup> 2

THE WEST END GAZETTE

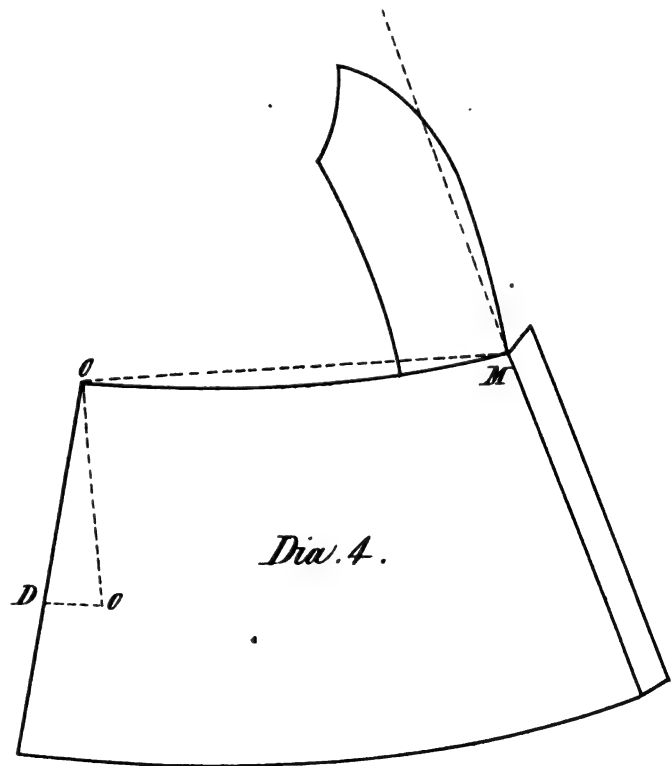
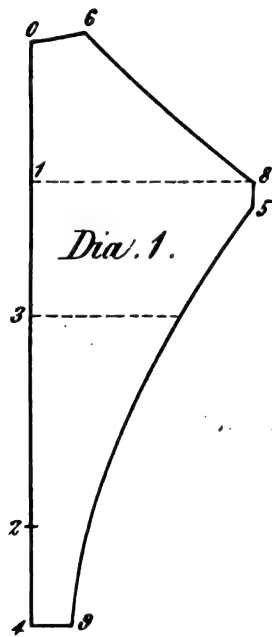
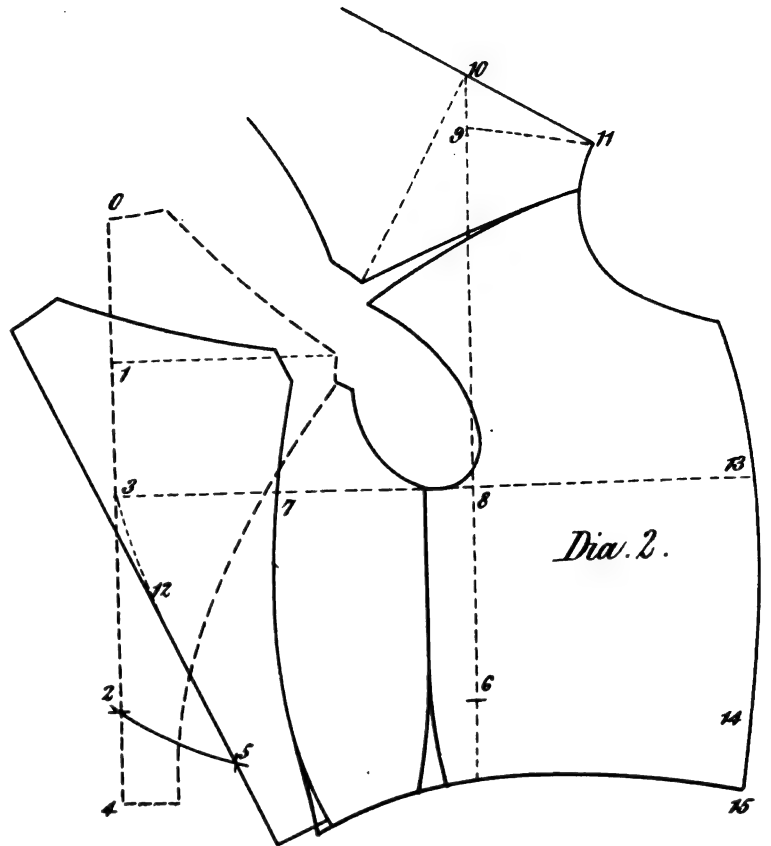
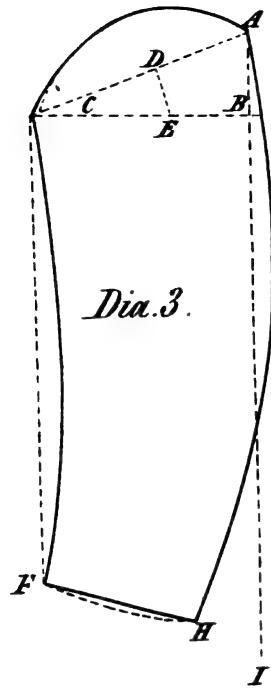
ENGLISH COSTUMES.





February 1870.

# THE WEST END







THE  
**WEST-END GAZETTE**  
 OF  
 Gentlemen's Fashions.

Vol. 8.

MARCH, 1870.

No. 93.

**Comparison of Breast and Measurement Coat Systems.**

By G. SMITH.

(Continued from page 80.)

Now, sir, let us see how the various systems that have been published from time to time have been adopted to supersede each other; some cutters prefer a more crooked shoulder, others a straighter shoulder; this being the case, each has varied the direction of his lines until they have arrived at their desired productions; then this crooked or straighter shoulder system has been published, the practitioner in the end meeting with no better success than before. I am now speaking from personal practical experience, as well as that of many others whom I have conversed with on the subject.

High and low shoulders, long and short necks, and a multiplicity of other evils had to be contended with; and in all such systems such will always be the case, for this reason, if a cutter use a breast measure system, his judgment or knowledge of the shape of his client must be exercised in order to deviate from the prescribed rule, or most probably a misfit will be the result; he might be told he did not understand the shape of his customer, and must be taxed for his inability in not been able to produce the desired effect. The inventor himself might be liable to the same error of judgment. I never knew the man who possessed that Heaven-born gift, which would enable him to guess how much longer or shorter shoulder, how much straighter or crooked, or in fact any other deviation which would be required from the rule or system in order to guarantee a fit. How can it be expected for a man to measure say twenty or more persons one week, and the week after cut the coats and have them made up and all fit, without further trouble than guessing the alterations from a breast measure system? Why not take a lot of patterns of various sizes,

and not bother about system at all? It would be better to do so providing the patterns were cut for the purpose; by a practical man to possess such requires a long experience, because a man knows a system of cutting that does not qualify him for such a task; I have had that experience in the business to know.

Now, sir, let us see the simplicity of taking and applying the measures I have adopted. It will be observed by my plan the back can be cut to fancy. Previous to taking my measures, a few stations are required to take them from. First, I require an imaginary back top as stated in a former communication, in order to fix two points on the shoulder, as at 5 and 6 (see Dia. 5). This also serves to determine the height of back as at 0; these three points being made, mark a point opposite where the centre of back scye is intended to be, as at 10; next make a mark as at 1 opposite the most prominent part of shoulder blade and at 11. N.B.—The bottom of scye I take no notice of for finding the point 1, this being the place where the back and side body commence to be hooked in as represented from 11 to 9. Next mark as at 2 in the hollowest part of waist at 3, opposite the front and bottom of scye and at 4, somewhere on the most prominent part of breast, it is immaterial whether higher or lower. These marks or stations being made, I proceed to take and put down the measures, first 0 to 8 opposite 10, say 5 inches more or less; 0 to 1, 9; 0 to 2, 16, and length of waist and full length of coat; next width of back to elbow, and full length of sleeve; next 5 to 4,  $11\frac{1}{2}$ ; 5 to 3, 10; 6 to 4,  $11\frac{1}{2}$ ; 3 to 4,  $4\frac{3}{4}$ ; 3 to 1,  $11\frac{1}{2}$ ; 3 to 2,  $11\frac{1}{2}$ ; 4 to 2,  $13\frac{1}{2}$ ; next width of breast and waist under the coat.

The measures being taken we will next apply them, then your readers may judge for themselves their superiority over any breast measure system.

First mark a small cross as at 3, and another as at 2,  $11\frac{1}{2}$  from 3; next mark as at 4,  $13\frac{1}{2}$  from 2, and  $4\frac{3}{4}$  from 3; next mark as at 5,  $11\frac{1}{2}$  from



4 and 10 from 3; mark 4 from 6,  $11\frac{1}{2}$ , and 1 from 3,  $11\frac{1}{2}$ : the dotted line from 3 to 1 represents the manner this measure is applied. The various stations being now made on the cloth, proceed to shape the forepart as example; hook in the top of side seam as at 9, say  $1\frac{1}{2}$  inches. The point 3 represents the front and bottom of scye; apply the breast and waist widths for the front and the forepart is complete.

*(To be continued).*

### On Flat and Round Back Figures.

A LECTURE DELIVERED TO THE METROPOLITAN FOREMEN TAILORS' SOCIETY.

By Mr. JOHN MOGFORD.

*(Continued from page 30.)*

The round back figure must be proceeded with in direct opposition to the flat-backed figure, namely, the A B of the back, Dia. 8, must be increased as much as B C  $\frac{1}{4}$ , to correspond with F at the top of the acromion in Fig. 5 (Pl. 92), being  $\frac{1}{2}$  more forward than the normal line at A, therefore corresponding with H F of Fig. 5, and so with the remainder of the Diagram. Having said thus much about the ground-work of the plan of construction, I would also say it is not imperative for the seams to be placed in the position I have placed them; they may be altered to suit taste or fashion, but it is imperative that what is put on in one part must be taken off in the part corresponding to it. The three figures are the same in height and width, therefore the Diagrams are the same also, the shape only being altered. The sleeve part only remains to be spoken of. Dia. 7 shows three sleeve tops; the centre one is for the normal figure, the one for the flat-backed is higher at the forearm seam, and the one for the round-backed figure is lower in the forearm seam. It will be easily conceived that the figure being abnormally erect, as Fig. 2 (pl. 91), the arms being further backward than normal would require a longer forearm seam, and for Fig. 5 the arms, being further forward than normal, would require a shorter forearm seam. As I have endeavoured to show you the forms of the three figures, viz., Normal, Abnormal backward, and Abnormal forward, and the Diagrams constructed to fit those figures, I think you will be able to see for yourselves that the principle is correct, and may be applied to any system my brother members may use. Great care should be taken to take all measures correctly, as a careless measure cannot ensure success, and at the same time take particular notice of the different parts

of your customer, and particularly when his attention is drawn away from himself, as some gentlemen will put themselves into very different positions when being measured. It is my invariable practice when I am taking the measure of the breast and waist to get into conversation with them or ask some question to call their attention away from themselves, then you have a fair chance of taking the measure correctly. Having satisfied myself that the measures have been taken correctly, and memoranda made as to shape and position, I then construct the garment accordingly.

I have now come to the conclusion of my very dry subject, and have avoided speaking against any system that my brother members may use; but, advocating the principle to be adopted, if there have been anything said that may be of use to some, or anything pointed out in the figures or diagrams that may prove useful, adopt it; if not, reject it.

I am, gentlemen,  
Your humble servant,  
Jno. Mogford.

### 20th Anniversary of the Metropolitan Foremen Tailors' Society.

A very social and festive evening was spent on Thursday, February 10th, at the Cavendish Rooms, Mortimer Street, Cavendish Square, by the members and friends of the above Society, in celebrating its 20th Anniversary by a ball and social party.

The party in every respect reflected the highest credit on the Society, whether for respectability of appearance or propriety of conduct, whilst the absence of all stiffness and unnecessary restraint made the party what it wished to be, a social gathering of friends contributing to and partaking of each other's pleasure.

The graceful movements of the dancers demonstrated that our friends were adepts at the terpsichorean art, whilst the untiring energy with which they "tripped it on the fantastic toe" to the harmonious strains of Eaton's celebrated Band until an early hour in the morning shewed their enjoyment of the amusement. We must express our thanks to Mr. Jubal Cooke for his polite and untiring attention to all; much of the success of a ball depends on the M.C., and we feel assured that no one could perform the duties more skilfully and satisfactorily than Mr. Cooke did, which every one present would, we are sure, cordially attest. We have little further to report, except to chronicle this as a pleasant event and to express the hope that the acquaintanceships which are formed on

these occasions between our families and friends, may be cemented by mutual regard and sincere friendship.

### Correspondence.

#### MR. ODOM'S SHOULDER MEASURE COAT SYSTEM.

SIR,—The Shoulder Measure System, about which your correspondent treats, is no new thing. I have been acquainted with and worked it with great success during the last 32 years. It was taught me by Mr. Oliver from America; his place of tuition was in Leicester Square. I take it to be the best plan known at present. We often hear of coincidences of thought, I suppose this to be such.

Yours truly, JOHN BURGESS.

Newbury.

MR. EDITOR,—I have great pleasure in seeing Mr. Odom fulfilling his promise by what he is doing, and hope to see another shape of coat, also habit, vest, and trousers; but should like to ask Mr. Odom what measure B to E and E to F, dia. 5, and in dia. 6 K to M and M to N. Does Mr. Odom make use of the same measure for all sizes, or would a graduated tape of the breast give what is required, as it materially alters the position of the garment?

Yours respectfully, H. SANDERS.

#### REPLY TO "SKYE."

I submitted especially for the consideration of your correspondent "Skye," that if he will take out one or two fishes out of the neck of his vests, he will find it to meet the difficulties he complains of in the September number of the GAZETTE. I am sorry that English tailors are so averse to taking the V out of the canvas, the not doing so, especially in a roll collar vest, defeats the end of the cutter.

The lament about the defect in his coats arises from a combination of causes,—too hollow a scye and under sleeve, not sufficient round of outside sleeve at top, and not sufficient length at top of forearm of sleeve, &c.

Yours respectfully, ZENO.

#### MR. PREWETT'S COAT SYSTEM.

DEAR SIR,—In reply to your correspondent (Mr. Kight,) who has been good enough to make a few suggestions which he believes would be an

improvement to my Coat system, which was published in the September and October numbers of the WEST-END GAZETTE OF FASHIONS. He suggests that, if I were to make use of the natural waist measure in combination with the breast measure for the depth of scye, &c., it would be more in accordance with short stout figures. The alterations he would make are these:—From C to N (Dia. 2, Sept. No.), one quarter breast and one quarter natural waist, which would be to the  $20\frac{1}{2}$  breast and  $16\frac{1}{2}$  natural waist  $9\frac{1}{2}$  inches, instead of  $10\frac{1}{2}$  inches, which he presumes would be the case in my system. Also, instead of C to A three-fourths, he would recommend one-fourth of the breast for all sizes from N to A. Now, sir, it is evident your correspondent has not made himself sufficiently acquainted with the details of my system, otherwise he would not have omitted the important point from N to O, which is part of the depth in question. By his proposal the scye would be only  $\frac{1}{4}$ -inch deeper for a figure measuring  $20\frac{1}{2}$  inches breast than for a figure 18 inches breast, supposing the two figures were the same height. I don't think many of your subscribers would think this would be a sufficient quantity for the extra size. Now, I contend that the distance from C to O (Dia. 2, Sept. No.) is more required for width than height. Where the difference is mostly required to be made is from A to B (Dia. 1). For a short stout figure the distance from A to B is but a trifle more than for a figure of the same height, but inches less in the breast-measure. Hence it is I have made it a rule in my system to add half the quantity of A to B (Dia. 1) to half the breast-measure for the distance from C to O (Dia. 2). In practice I find this a sufficient deduction of depth for the disproportionate height of figure. I may mention that, in drafting for short stout figures, I make the distance from C to A always  $\frac{3}{4}$ th of the breast, but in placing the back for drafting the shoulder-seam, I mark down on the back-seam from the top one-fourth of the breast measure (irrespective of the quantity from A to B), and at this mark I place the back-seam on the line A R, Dia 2. I have found this arrangement to work more correctly than by altering the distance from C to A, which would have to be done if point B were always to be the point to touch the line A R, it leaves the size of the scye exactly the same as if the garment were for a proportionate figure, which, of course, I must believe is not more or less through the disproportionate height.

Your correspondent also thinks that for stout waisted figures it would be better to add on at the bottom of the side seam half of the third of disproportion. I have found in practice that a

person seldom increases in size close to the centre of the back, but about the hips and in the front especially, hence I add one-third of the disproportion at the extra side seam, and two-thirds on to the front, which I find to answer well. Our friend is wrong in supposing that Dia. 6 in the Sept. number is for a figure measuring only  $16\frac{1}{2}$  inches natural waist. The figure  $16\frac{1}{2}$  on the back seam, and in fact all the figures are units of a length of  $20\frac{1}{2}$  inches divided into 18 parts.  $16\frac{1}{2}$  of these units, by the standard inch tape, measures  $18\frac{1}{2}$  inches. In conclusion, I have to thank your correspondent for criticising my system, as also to thank him for his good opinion as to its general merits, as it has given me the opportunity of further explaining my system for a disproportionate figure, which no doubt was necessary; in fact, to do justice to any system that is self-varying, it should be explained for every disproportion. If I have not made myself sufficiently understood I shall be pleased to draft a diagram for the figure in question at some future time. I am, yours truly,

F. T. PREWETT.

## Plates of Costumes.

### SPECIAL PLATES.

#### PLATE I.

**RACING COSTUMES.**—As long as horse-racing continues to be one of our most popular national sports, so long will there be found men who will devote themselves to its pursuit with energy and skill; and the tailor will have to devise costumes which are peculiar to the purpose. The jockey's dress, which is shown on our first figure, is that worn by the Duke of Beaufort's jockies, viz., a silk jacket and cap, with a white ground, and black bands; as our sporting friends know, each gentleman has his particular colours and design. As these are not always to be obtained unless specially manufactured, many tailors adopt the plan of buying plain silk for the ground, and ribbon of the desired width and colour, which is sewn on either in bands or stripes, according to the design required; of course, where plain colours only are used, these are easy obtainable, and fashioned according to taste. We shall give a model of a jacket later, with a minute description how to make it up, so with that and the illustration, our subscribers will be able satisfactorily to execute such a command. The other figure is that of a groom who attends upon the race-horse. He has that peculiarity of cut which is typical of the groom—tight trousers, hollow at the foot, long vest, scarf, with horse-shoe pin for

an ornament, a high button-up jacket, well cut away in front, small stature, and sharp features which are peculiar to the race.

#### PLATE 2.

**REGIMENTAL COSTUMES.**—The clothing of the officers of the army forms an important feature in the tailor's calling. We have attempted to give two illustrations of an infantry officer's dress, which we hope will merit the approbation of our subscribers, and be useful to them in their business. The illustration shows a back and side view of an infantry officer's tunic, as well as the new shako which is being now issued to the army. We published the regulations for a tunic in October number, 1868, which with the model and illustrations will we presume furnish all the information, &c.

## Metropolitan Foremen Tailors' Society Lectures, &c.

The Committee have much pleasure in announcing the following Lectures, Model-drafting, &c., for the present month, and cordially invite the attendance of members of other similar societies as well as their own members.

- March 1. Mr. Head, "On Proportionate and Disproportionate Trousers."  
 „ 8. Mr. E. B. Giles, "On Practical Tailoring—Trousers making."  
 „ 15. Mr. Prewett, "On crooked and straight cut Trousers."  
 „ 22. Mr. Odom, "Groom's Vest by a Shoulder Measure System."  
 „ 29. Mr. Reinhard, "On Ladies' Habits and Skirts."

## Inquiries.

No. 64. J. L.—Which is the proper method of taking out dress so as not to twist or derange the leg of the trousers which the dress is taken from?

No. 65. A. B.—Does the taking out of V's in the breast or neck of a coat alter its position, if so, what alteration does it produce?

## Plate of Diagrams.

Diagrams 1 and 6 exemplify Mr. Geo. Smith's interesting article on the Comparison Breast and Admeasurement Systems.

Diagrams 6—12 is a model of a regulation Tunic, an illustration of which is shewn on our plates of costumes.



Thos. W. Way, Lithographer, 13, Wellington Street, Strand. March 1870

Plate No 1

THE WEST END GAZETTE

ENGLISH COSTUMES.







Photographer, 13, Wellington Street, Strand March 1870

Plate N<sup>o</sup> 2.

THE WEST END GAZETTE  
ENGLISH COSTUMES.

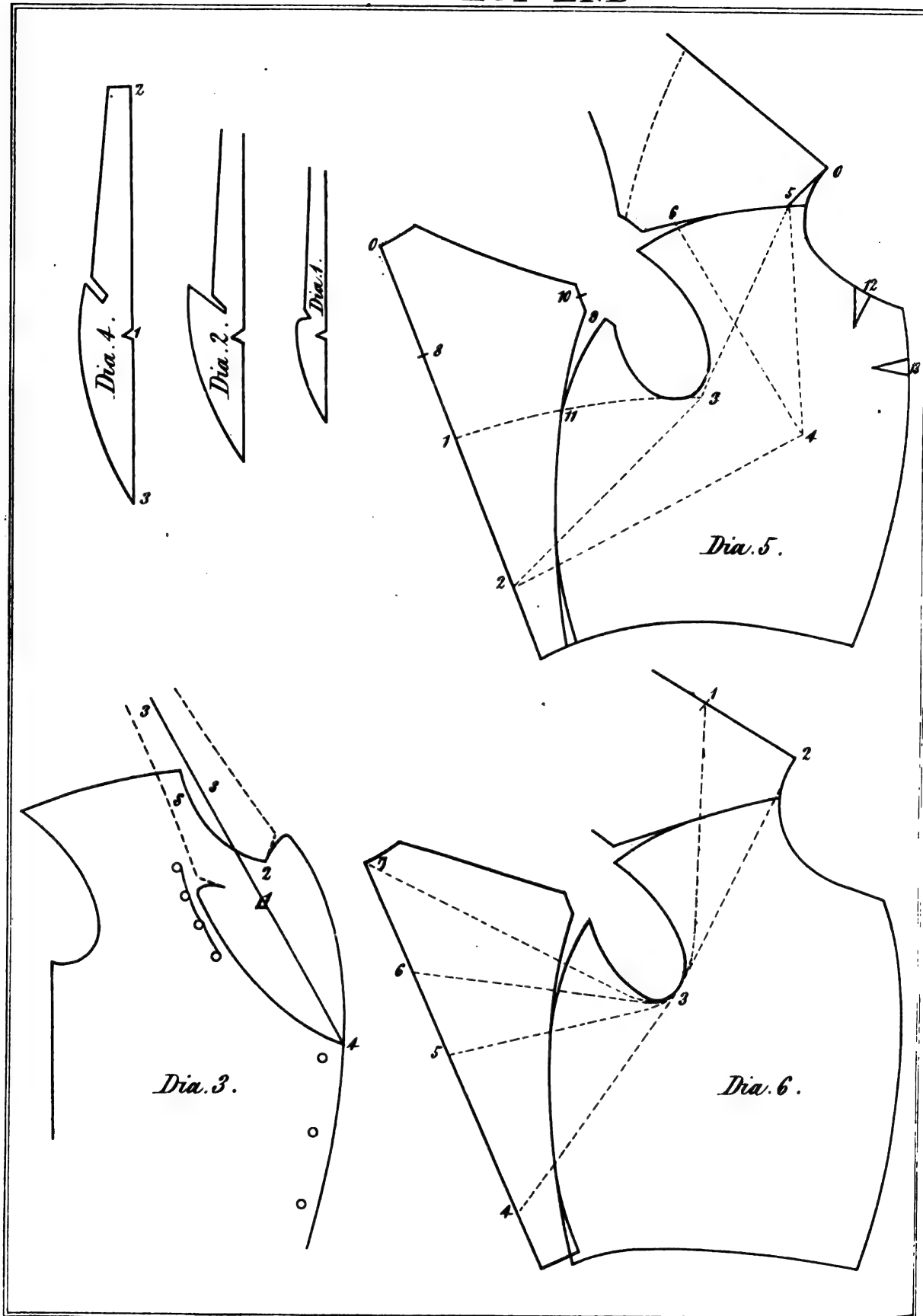


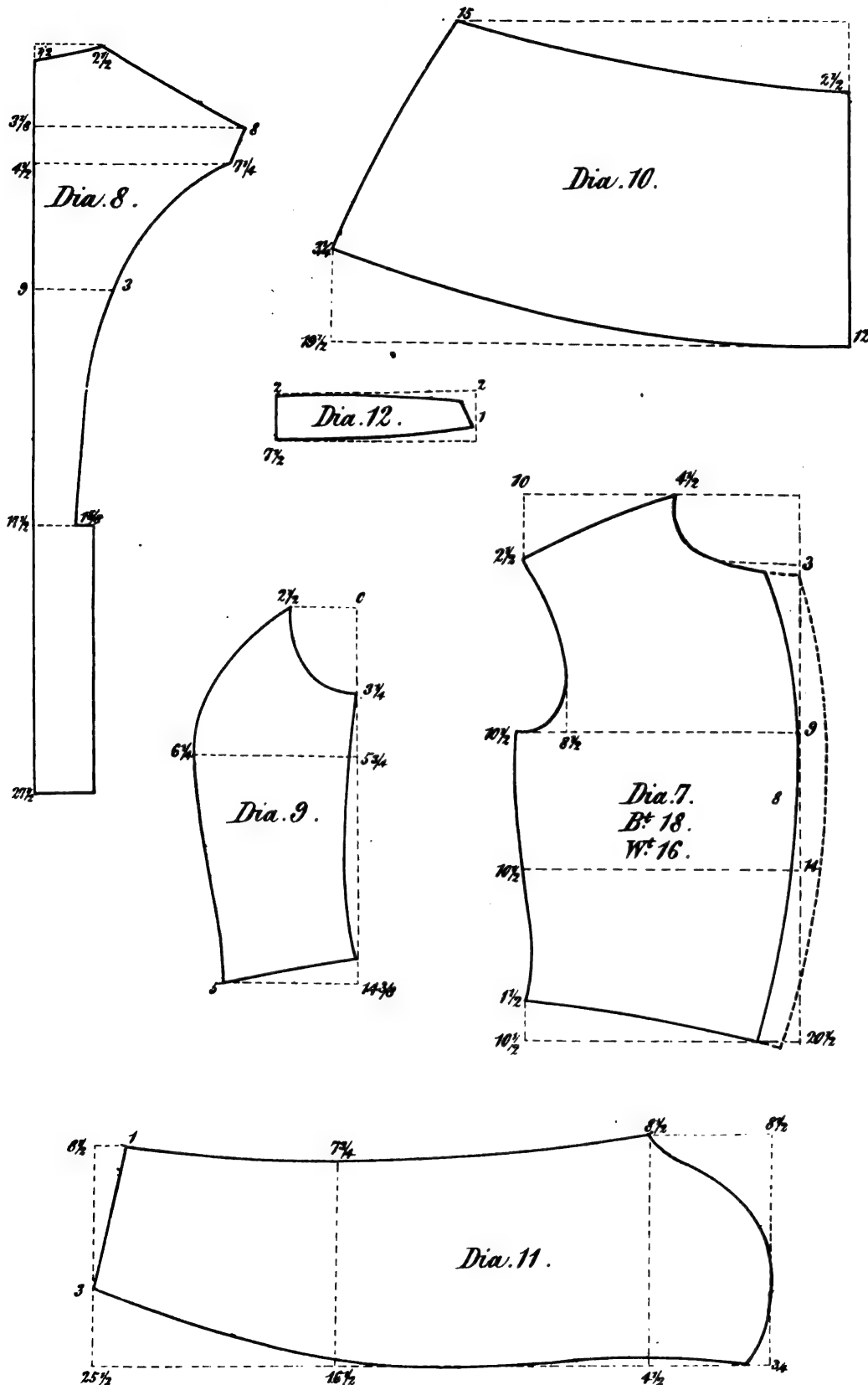




March 1870.

# THE WEST END







THE  
**WEST-END GAZETTE**  
 OF  
 Gentlemen's Fashions.

VOL. 8.

APRIL, 1870.

No. 94.

**A Breast Measure of Cutting  
 Waistcoats.**

BY HUSBAND BAIRD.

Sir,—I have forwarded you a System of Cutting Vests by the Breast Measure, as well as remedies for the most common defects in waistcoats. I do not know who is the author of the system, but it is one I have practised some time with success.

I am yours truly,

HUSBAND BAIRD.

**THE MEASURES, Fig. 1.**—First measure from the nape of the neck the length of the vest 25 inches, next to the bottom of the side-seam 23 inches, next the circumference of breast 36 inches, and the waist 30 inches, and from the front of scye to the most prominent part of the breast or centre  $6\frac{1}{2}$  inches, as illustrated by Dia. 8.

**THE SYSTEM, Dia. 1.**—First draw the construction line A B; mark down from A to C one-twelfth,  $1\frac{1}{2}$  inches; to D half the waist  $7\frac{1}{2}$  inches; to E half the breast 9 inches; and to \* half the circumference of the breast 18 inches. Sweep from \*, A H, mark from A to F one-fourth,  $4\frac{1}{2}$  inches; from F to G one-eighth,  $2\frac{1}{2}$  inches; and half the distance from F to G for the shoulder-point at J \*, from G to H one-sixteenth,  $1\frac{1}{2}$  inch; and draw a line from J to C for the shoulder-seam, and hollow it a  $\frac{1}{4}$  of-an-inch; mark from the line A B at W half the waist  $7\frac{1}{2}$  inches, and draw the line H W parallel with A B; next mark from the A B at K one-ninth, 2 inches, for the front of scye, and form the scye. I may here remark that as some customers wish their vests a great deal hollowed out in the front of scye beyond that which is done by the system, and others the opposite of this, I take here a

measure from the front of scye to the centre of the waist, or from scye to scye. This has nothing to do with the system; it is simply a supplementary measure to meet the wishes of the customer, at this particular part.

**TO FORM THE BACK.**—Form the back by marking out from L to N, half the breast, 9 inches; mark out at the waist, from the line A B to P, 9 inches, the half of the waist and  $1\frac{1}{2}$  inches, for making and pulling in with the back-strap. Next draw the line R N P, and mark in from the line R P at \* on the back half-an-inch less than one-third,  $5\frac{1}{2}$  inches, and sweep from the shoulder-point J to R. Next mark from R to S one-sixth, 3 inches, and to T one-third, 6 inches. Draw a line from T to V parallel with the back-seam for the shoulder one-sixth, 3 inches, at V, and mark the shoulder of the back in accordance with the width of the forepart shoulder, leaving enough to full on at the shoulder seam. Hollow the back-seam half-an-inch at the most hollow part of the waist, and hollow the top of the back  $\frac{3}{8}$  of-an-inch from nothing at S to R. This completes the system for Waistcoats.

**DEFECTS, Dia 2.**—The common defects which more or less occur in waistcoat cutting, I have classed as 1, 2, 3, 4, and 5. First, No. 1—the collar or roll gapes or bulges out instead of fitting close and nice at the top of the forepart. The alteration is marked by the dotted line, which makes the waistcoat straighter, and causes it not to have so much cloth at this part. But if there is a plait at the forepart running from A to B it will be necessary to make the opposite alteration, namely, to make the shoulder more crooked. Second, No. 2—the waistcoat creeps up in front, especially if the customer is in a sitting position, and forms into little plaits or creases; it is then too much cut away at the bottom of front of forepart. The alteration is marked by the dotted line, which adds to the front at this part. Third,

No. 3—the back has been balanced too short for the forepart, which causes a very uncomfortable feeling of the waistcoat dragging down behind. The alteration is to rip the sideseams, cut off  $\frac{3}{4}$  or  $\frac{7}{8}$ , as the case may be, so as to lengthen it at this part, as marked by the dotted lines; the back will have to be lengthened at the bottom, as marked, or a piece cut off the forepart, at the sideseam tapering to the front. Fourth, No. 4—is when there is a plait from the backseam running into the back scyes. No. 5 is the alteration as indicated by the dotted lines, and for a bellied figure I take a V out as marked at S, which has a very good effect in improving the fit when cut well forward in the front at the bottom—it tightens the waistcoat and shortens it at the side-seam.

### Comparison of Breast and Admeasurement Coat Systems.

By G. SMITH.

(Continued from page 34.)

It will now be seen, the length of shoulder, the position of the same crooked or straight, is ascertained by actual measurement; also the hook in at waist. Now, Sir, where are the graduated tapes, division of breast, check measures, &c., compared to this simple method?

If a coat be cut for a certain person, that will require one certain distance from 4 to 5, 3 to 5, 4 to 6, 3 to 1, and 3 to 2, also from 4 to 2 (see No. 93, dia. 5); and should any of these distances not correspond with the requirements of the figure, a misfit is sure to be the result; for instance, suppose from 3 to 1 be one inch more than is required, the coat would be too large as from 3 to 1, and would require more hooking in at the top of the side-seam, or down the side-body. The same with the distance from 2 to 4, it would either hang off at the waist, or be too much hooked in, according to the measure, being more or less than was required; the same would also be with the distances from 4 to 5, 3 to 5, and 4 to 6—and to imagine any one attempting to guess these distances, really it is preposterous for any one to imagine anything of the kind.

Some authors have recommended check measures as a guide (dia. 6). Now, suppose from 2 to 4 a man measures a certain distance, where is the man who can tell what portion of this distance the person really requires, as from 3 to 4—neither from 2-3 to 7, 2-3 to 6, 2-3 to 5, 1-3 to 7, 1-3 to 6, 1-3 to 5, or 1-3 to 4 will prove this question,—“No!” Neither one nor all combined

will prove what either 1, 2, 4, 5, 6, or 7 should be from 3. This being the case where is the utility of either taking them, or attempting to put them to practical use—it is mere waste of time.

A word or two next on taking out V's as represented on dia. 5, as at 12 or 13. Let us consider for a few moments their real effect. A V taken out either at 12 or 13, must have an injurious effect on the garment, unless it be single-breasted, either hooks-and-eyes up the front, or be buttoned up to the top; and, strange to say, nevertheless, invariably there are no V's taken out of such garments. Then why take them out, when the fronts are intended to turn, as on dia. 3.

Taking out V's as at 12 or 13, does not really effect the purpose desired, that is, shorten the crease edge of collar—it has the effect of making it longer really, for this reason, it shortens that portion of the turn which passes over the most prominent portion of the breast, as at a, o, o, o; such being the case, the outer edge becomes confined, the consequence is, of course, lengthening the crease edge.

(To be continued.)

### Correspondence.

MR. ODOM'S SHOULDER MEASURE COAT SYSTEM.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—In sending you my system for cutting coats by the shoulder measure, I had not the slightest thought, or even desire, to make known the originator; nor did I think it worth while to put forth any claim to originality, since it is a matter of so small account in my mind that I do not think it would afford me the slightest gratification; nor do I conceive it easy for a practical man, who is acquainted with and has used other systems, to lay claim (in the strictest sense of the word) to originality. Let a man who has had no previous knowledge of cutting, or any knowledge whatever of our craft, take the skin from a skeleton, and by his anatomical genius or skill produce another covering which shall fit it equally as well. Such a one might justly claim to be the originator of a ground work for systems, which, in the hands of skilful tailors, might be used with advantage for draping the human frame; and, though I must confess that I believe I have reasonable grounds for differing with some such masterpieces of the present day, as to my architectural plans, and the laying down of my branch lines and junction balances, I am proud to go shoulder to shoulder with the doctors and their followers (not as officer) but in rank and file in the artistic march

of the present age. But, sir, there is a way, I think, in which a practical man and successful cutter may lay claim to originality; the cases are not few, where he has with a moderate amount of success, been cutting for years, and for years been convinced that the systems of the present day are for the most part very faulty, as some essential points are left entirely unprovided for; he applies his mind to the matter, and succeeds in bringing out a plan for cutting a first-class coat, without any fear of ever getting a very serious alteration. This man, sir, I hold may justly claim to be the proprietor and originator of his own works; and it is under this last heading, I now claim originality for the system I published in the *WEST-END GAZETTE* of January and February, 1870. Also, a System for Cutting Chesterfields, which I have enclosed in this epistle for publication. I have said above, that it is a matter of small account; then why should I trouble myself about the matter. I reply, that however small it may be, we do not like to quietly stand by and allow others to claim what we ourselves have studied and worked hard for, and which we have so freely published for the benefit of all who chose to avail themselves of it. I believe there is such a thing as coincidence of thought; but you will pardon me, if I say I am sceptical enough to believe that this is no resurrection theory, which walked through Leicester Square 32 years ago. I think Mr. Burgess has been somewhat premature; he should have waited till the system had been completed. I do solemnly confess that I never saw Mr. Oliver's system, nor any other that at all resembles the working of my own. I certainly should feel proud if it were proved that a system, which emanated from my own brain, is a facsimile of the masterpiece of a probable genius.

N.B.—A very important omission occurred in the reading of the January number, Dia. 6, it reads—"make L a pivot, and sweep O; place the back, as shown, with points A and L of the back, touching the line O K." It ought to read—"make L A pivot, and sweep O H 2 inches down; place the back with A B line, or back-seam, touching the points O H." I trust your subscribers who may try my system will pay attention to this, as it will materially alter the fit of the coat by shortening shoulder-strap 1 inch at scye-point, as well as straightening the shoulder, which would make any coat a misfit; but by adhering to the particulars given above the result will be perfectly satisfactory. With regard to your correspondent, Mr. H. Saunders, wishing to know what measure I use at B to E, and E to F, Dia. 5; and K to M, and M to N, Dia. 6, January number. At those points the regular inch-tape is always used, and

for all sizes the distance is  $4\frac{1}{2}$ , 2;  $4\frac{1}{2}$ , 1. The graduated measures would not do to be used at all in my system.

I am, sir, yours respectfully,  
JAS. ODOM.

### Practical Tailoring.

(Continued from page 26.)

The making-up of French bottoms requires more care and attention than any other style, as well as some special knowledge and skill on the part of the workman. Before baisting the seams, he should make a mark on the top sides, one-fourth of the waist from the front, then fold each top side from that mark to the bottom, and shrink them well at the ankle, and stretch the sides and bottom. Let him then lay the round curves of both the leg and side seams on the hollow curves of the under sides to see whether they fit or not; most probably the top sides will require a little of the round (which has been produced by the stretching) cut away to make them fit properly. The seams should now be baisted, as previously advised, and sewed moderately tight. When they are pressed out, the trousers should be laid on the board in the quarter, the hollow of the knees well shrunk in, and the calves well pressed out, at the same time that the heel is held firm. Now mark the length of leg from the fork, and sweep the segment of a circle, then mark the bottom by lengthening the heel half-an-inch from the curve, and as the bottom is say 18 inches wide we will mark the bottom in the front curve, which is, according to the standard we have laid down, lengthening it half-an-inch—that is,  $\frac{1}{4}$  of an inch increased length to each inch of increased width. Next, cut the bottom facings to fit the curve in front, let the leg-seam facing be on the straight and the side-seam facing on the bias; now draw in the heels with a stay-tape, and then turn in the bottoms, taking care to lengthen them at the side-seams a full quarter of an inch, as directed. In order to prevent the bottom facings marking the top sides, run a piece of bias cotton across the top, make a fold in it, and then fell it across the top side: the fold in the cotton yields when the customer is putting on the trousers, instead of the facing being torn down. When the trousers are being pressed off, they must be pressed on the outside, and the crease of the top side pressed out on the edge of the sleeve-board.

If straps have to be added to the bottoms so as to fit the boot, we can easily mark their proper position, as we have the centre of the heel defined by the crease on the underside. Mark on both

sides from the crease  $3\frac{1}{4}$  inches for the half of the heel, and place the back of the straps to those marks. Places for the strap-buttons are marked in the same way at  $3\frac{1}{4}$  inches on either side of the crease.

We have now only to remark on the way of working calf in trousers. If the calf project outwards round should be left on the side-seam; if it is very prominent in the centre, round may be left on both leg and side, on the undersides, which must be pressed in before the seams are sewn. Some foremen have a difficulty in having their trousers bottoms made up to their taste, as the men work at home. In this case we would advise that bottom patterns be given to the men of the style required, and numbered, and the directions placed on the ticket as to what number, pattern, or size the bottom should be made up to.

### Metropolitan Foremen Tailors' Society Lectures, &c.

The following Lectures or drafting of models have been arranged for the ensuing month, to which the attention of the members and friends is respectfully invited—

- April 5. Mr. W. H. Smith, "On Trousers."
- " 12. Mr. John Mogford, "On Coats."
- " 19. Mr. Prewett, "On Chesterfields."
- " 26. Mr. Giles, "On the Theory of Trouser Cutting."

### Answers to Inquiries.

No. 64. J. L.—There is no reason why a trouser should be at all disturbed in the balance when taking out the dress if the following simple instructions are followed:—When the top sides are cut and notches made at the knee, hook in the left top side the quantity you desire to make the undress side smaller, say  $\frac{3}{4}$ -inch; now mark the *precise length* where the left fork comes to, then gradually hollow out the right fork to nothing at top, and the top of the right leg is made smaller as required. Many cutters lower their right fork when they hollow it, and thus require the diminished length to be given at bottom, which often destroys the fit. Supposing that the trousers were cut without any dress being taken out they would show a superfluous amount of stuff on the right side, which we opine could be easily removed by following the instructions we have given, which experience has proved to us does not derange the trousers.

### Plates of Costumes.

#### PLATE I.

As a further illustration of Military Costumes we have given front and back views of the Infantry Patrol Jacket. As this garment is now the regulation undress for all Infantry officers, and has been largely adopted by volunteer corps, we feel assured that this illustration will be peculiarly acceptable to many of our subscribers. The regulation is as follows—blue beaver, edged all round with black mohair braid, one inch wide, and a slit at side; four loops of black mohair flat cord down the front, forming a double eye half way across the breast, and terminating in a double drop; no cap or button; four netted olivettes down the front. A stand collar, with the braid on the top edge, rounded off in front, and with the badges of rank. A double row of black cord up each side-seam, with two double eyes at equal distances from top and bottom, terminating at each end with a crow's foot; pockets with flaps to go in or out in the skirt. The fronts are to hook and eye; the back is lined, and an Austrian knot of flat cord (not traced) is made on the sleeve.

We published diagrams of the regulations for the Royal Artillery and Royal Engineers' Patrol Jackets, in No. 59.

We also issued diagrams, and the new regulations for the Infantry Tunic (which was illustrated in our last number) in No. 76. We trust that these combined will furnish all the information requisite.

#### PLATE 2.

There is a general tendency to button single-breasted morning coats higher than last season, which we have illustrated by our first figure, which shows a morning coat buttoning two buttons, and still curved off sufficiently to show the bottom of the vest.

The second figure is intended to show the close-fitting style of Chesterfield, which is now generally adopted by stylishly-dressing men. It is generally made of light-coloured Cheviots, with a velvet collar to match. The front is made with a fly, the edges are swelled, and pockets are placed in the front skirt; the sleeves have cuffs with either one or two buttons.

### Plate of Diagrams.

Diagrams 1, 2, and 8 are illustrations of the Vest System, by Husband Baird.

Diagrams 3-7 is a model of the Lady's Riding Habit, which we illustrated in our last January Number. We purpose giving the skirt in an early number.





Thos Way, Lithographer, 13, Wellington Street, Strand April 1870

Plate N°2

THE WEST END GAZETTE

ENGLISH COSTUMES.







Tho<sup>s</sup> Way, Lithographer, 13, Wellington Street, Strand April 1870

Plate N<sup>o</sup> 1

THE WEST END GAZETTE

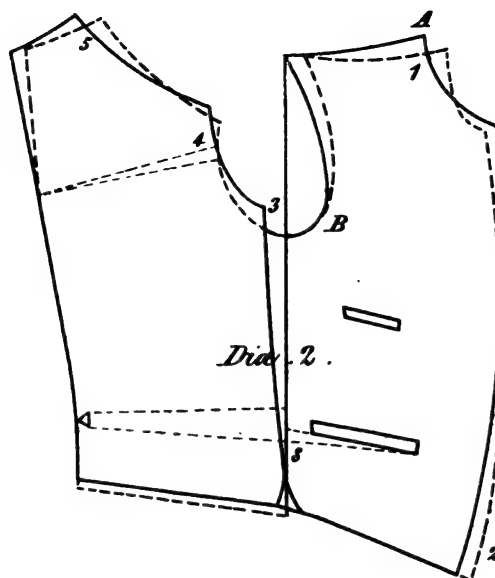
ENGLISH COSTUMES.



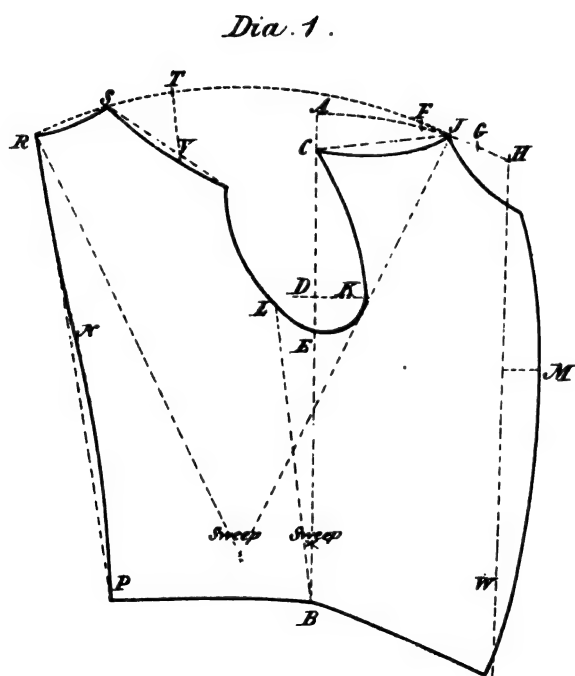


April 1870.

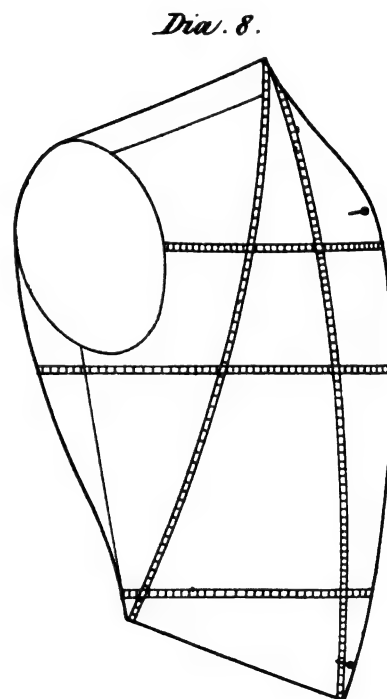
# THE WEST END



*Diagram 2.*

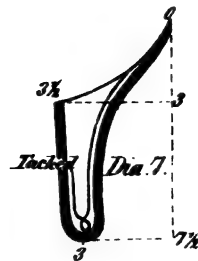
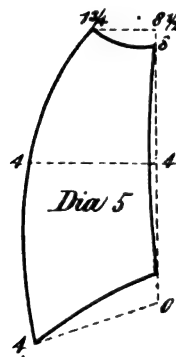
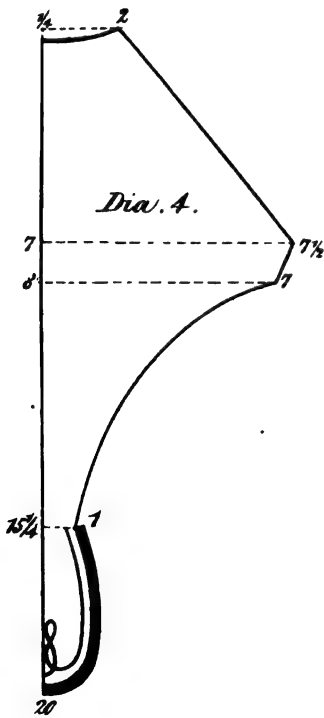
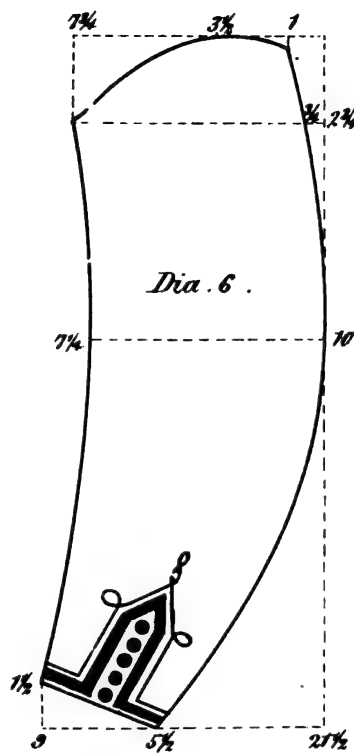
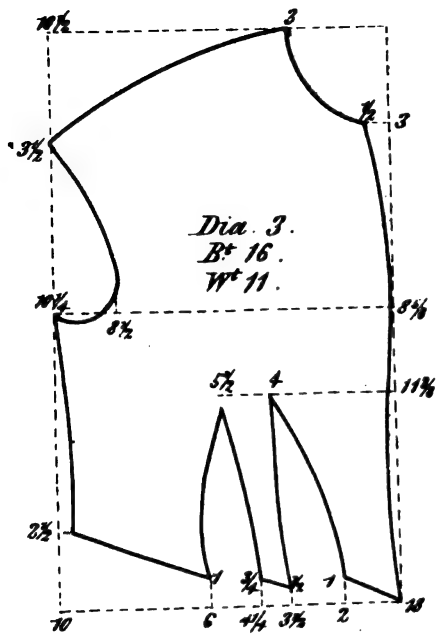


*Diagram 1.*



*Diagram 8.*

Scale  $\frac{1}{8}$ "





THE  
WEST-END GAZETTE  
OF  
Gentlemen's Fashions.

VOL. 8.

MAY, 1870.

No. 95.

**Messrs. Ellison and Parkinson's  
Measuring Apparatus.**

One of the most prominent characteristics of the present age is the extensive application of mechanical invention to the industrial arts. Our own trade has been almost revolutionized by the introduction of machines for sewing. We have seen done what we all thought was impossible, viz., a tailor's button hole, made by Mr. Clements's Button Hole Machine, and we noticed in our last May number several important improvements in sewing machines, which Mr. Lomas had patented, and which we understand he is perfecting. How far invention will attain in this trade no wise man will attempt to predict, but we think it must be interesting to the general inquirer to know the extent to which mechanical ingenuity has reached.

We have illustrated on Diagram 4 Messrs. Ellison and Parkinson's Improved Apparatus for measuring the human body for garments, which is designed "for the use of tailors who wish to excel in the cutting room." The Apparatus may be roughly described as consisting of two upright poles, formed of brass tubes, which work on the telescope principle, as 1-7 and 8-10. These can be so expanded or contracted as to measure a figure from 3 to 7 feet high. The uprights are fixed on a piece of polished bay wood. The tubes are fastened by brass caps with thumb screws, as *s, r, q, 5*. There are three transverse pieces of pliable steel, as *A B, O D*, and *n, k*. *A B* comes up to bottom of scye, as *G*, and has a tape attached to measure with; *D C* is placed at the hollow of waist, and is similarly used; *n m, &c.*, is used to obtain the length of leg. Another upright, *K R*, with a cross and oblique piece attached, rests on *C D*. This is placed on the centre of the back, and gives the height of back and shoulder. A short piece, as *H*, fixes the front of scye and the remaining upright, *I*, is placed at front of chest. Tape measures are attached by which all dimensions required may be taken as dotted lines.

At first sight it appears very complicated, and would certainly require some practice before it could be skilfully used. It seems to us to require verbal explanation, as no doubt an adept would explain its use in a few moments, where it would require an hour to puzzle it out with letter press directions. Another seeming objection is that of time. In reply to our enquiry the inventor says that he tested it, and that it took him only six minutes to unpack, measure, and pack up again. There is no doubt a very great prejudice to be overcome before measuring machines will be brought into general use, and all inventors must bear this in mind as what they have to contend against. We have tested this apparatus and are of opinion that accurate measures may be taken by it, but like all admeasurement systems it requires practice to perfect the practitioners. There has evidently been a great deal of time, labor, and skill employed in its production, and we believe that the inventors are entitled to the respect and commendation of the trade for their skilful effort to promote its advancement.

Any of our subscribers who feel sufficiently interested in the subject may obtain diagrams and full letter press description by sending 18 stamps to Mr. CAIN ELLISON, Cross Hills, near Leeds, Yorkshire.

**On Tailors and Tailoring.**

*Extracts from a Lecture delivered to the Metropolitan Foreman Tailors' Society. By E. C.*

The subject I have chosen is certainly a very wide and elastic one. Regarded from any point of view the profession of a tailor is not an enviable one; from the moment as a boy he is set down on a board to learn the rudiments, to the time when as a master or a foreman he has gained the knowledge and experience necessary to direct others. It is looked upon as something derogatory to be a tailor. To begin at the beginning, the old-fashioned way of making a tailor was by an



apprenticeship of seven years, a plan that certainly made the learner a good sewing tailor, but rarely anything more. It is reserved for the present period to agitate a question whether something more is not required, whether some more technical knowledge of the trade is not necessary to the proper development of the young tradesman. I was very much pleased some time ago at the very able and pertinent remarks made by one of your members on this subject, and hope that he has not lost sight of the benefits to be derived from the advocacy of a technical education—that is to say, an education that will better fit the learner for his entry into the world of tailors, whether as journeyman or foreman. Formerly after a youth had passed his apprenticeship it was usual for him to come to London, or to go to some other large centre to follow his trade, but of the mass how few of them ever arrived at any advancement from the want of that education which fitted them for the cutting room *when opportunities offered* for taking up that position. In the present day there is less apprenticeship of boys to the trade owing to the great decrease of workshops, and to the fact of work being made up at the workman's own homes, which much deteriorates the quality of each individual journeyman's work; and also from not having the advantage of that friendly competition and advice which can only be obtained by men working together, shewing what I wish to enforce on your minds—the advantages of societies such as this, where men meet to exchange ideas and receive benefits in return. One isolated individual cannot have the knowledge possessed by the mass—"in a multitude of counsellors there is wisdom." I look upon these meetings as a kind of Technical School, where we may all learn something—the oldest as well as the youngest. Owing to a prejudice which exists against the trade, arising from various influences, the class of boys from which the future journeymen, and the possible foreman or master, is taken, has become lowered; consequently there is more scope for talent to shew itself, and the youth who has been more highly educated surely pushes his way to the front.

I will not stop now to consider the various methods which, at the present day, are taken to recruit the ranks and file of our present army of tailors; suffice it to say, that the various industrial schools and other charitable institutions have much to answer for in lowering the status of the tradesman, by causing a half-educated and (necessarily by the want of proper work to learn upon) an imperfectly-taught workman to enter into competition with the more regularly brought up tailor, throwing a mass of unskilled labor on the

market, which is eagerly taken advantage of by those who, by selling articles under the general price, lower the average of a tailor's wage. The class from which our foremen are taken will of course be much higher in the scale, and when (as I said before) the opportunity offers for his advancement, he finds that he is but imperfectly fitted for a position in the cutting-room, and, perhaps, after a noviciate of a few months, sinks back to the level of the shop-board; wanting sufficient energy to educate himself to the peculiar circumstances in which he finds himself, to such a one I would say, study the technical part of your trade—the higher branches I might say—the art of free-hand drawing, the study of figures, the anatomy of the human frame—not deeply, as a doctor—but lightly, as an artist. Study the changes of fashion which, ever varying, offer many points of advantage from which to obtain proficiency. Shake off the apathy which somehow seems to take possession of your mind, and bestow your energies on the accomplishment of a task which, the more you study the more pleasure you will receive.

(To be continued).

### Comparison of Breast and Admeasurement Coat Systems.

(Continued from page 38.)

I know many cutters find it difficult to get a front such as they desire when made up; besides, the workmen cannot always be given to understand from a verbal explanation. In order to make the subject more clear, I go practically to the communication, by cutting a paper pattern (see dia. 4, pl. 93) the size and shape of turn of lappel I desire; and also cut my front in accordance therewith. After I have got the width of my coat in front, and marked the place where it is to button, and also to turn down to, as at 4 (dia. 3), I take my pattern, as dia. 4, and place the bottom as at 3, on 4 (dia. 3), the intended crease line, 3 4 being distant from the hollow of neck, the distance required for that portion of the stand of collar, as from s to s. I then mark on my forepart the shape of my future turn of lappel and collar, as from 4, 1 to 3, and 4, o, o, o, o—s to 3. The notch at 1 is made use of thus—turn the lappel and collar pattern over, placing the notch to correspond as before; and when thus turned, I mark my forepart for my intended lappel, as from 4 up and down the top of lappel to 2. I then remove my lappel pattern, and draft my neck or gorge from the hollow of neck to 2. The workman then requires no further information than to make the front up to the design on the forepart.

I will, for the present, leave my subject for the

future criticism of your numerous readers, hoping they will cast prejudice on one side, while they pass judgment on what I have stated on this subject, which is of really great importance. I hope you will excuse my long epistle.

I remain yours truly, GEORGE SMITH.

### Admeasurement of Chesterfield System.

By JAMES ODOM.

The accompanying diagrams of a Chesterfield, No. 1, 2, 3, are drafted on exactly the same principle as my Body Coat, which you published in your January and February numbers. It produces a very good coat, well balanced and perfect fitting.

The measures are as follows:—Length 36, breast 18, waist 17, sleeve 32. The measures are all taken the same as for my body coat; the shoulder measures being 27, 23, 24. To produce the proper size for overcoat it must be cut one inch larger, 28, 24, 25; this produces an overcoat for an 18 inch breast.

*To Draft the back.* Dia. 1.—Draw the line A D; make A to B  $\frac{3}{4}$  of an inch more than  $\frac{1}{4}$ th of first shoulder measure ( $5\frac{1}{2}$ ); B to I  $\frac{1}{3}$ rd second shoulder measure (8 inches); B to E  $4\frac{1}{4}$  inches, square F with B E, make E to F 2 inches; draw the line B F as shown, slightly hollow the back and side seams, A L according to taste.

*To produce the forepart.* Dia. 2.—Draw the line B R; place the back as shown with B F line on the line B R, make B to K  $\frac{1}{2}$  second shoulder measure (12); square M with B K, make K to M  $4\frac{1}{2}$  inches, M to N 1 inch, draw the line K O through N; make from K to L  $\frac{1}{8}$ th of second shoulder measure (3); measure from L to O  $\frac{1}{4}$  first shoulder measure 14. Now make L a pivot, and sweep O H down 2 inches; place the back with A B line or back seam, touching the points O H, and draw the shoulder, adding on a little round. Draw the scye as M K L, make O J  $\frac{1}{2}$  in. less than  $\frac{1}{4}$ th of first shoulder measure  $4\frac{3}{4}$ ths; square Z by O J: make B a pivot, and sweep R through Z  $3\frac{1}{2}$  inches more than breast measure  $21\frac{1}{2}$ , R to T 2 inches for single and  $3\frac{1}{2}$  for double breasted; make from centre of back at W to front at waist 3 inches more than waist measure 20, for single and  $4\frac{1}{2}$  more than waist measure  $21\frac{1}{2}$  for double breasted. Continue the line O K to the bottom at P; mark out from O K line at waist V to W 1 inch; shape the side seam by hollowing slightly, and add on a little round at hip below V; make the front at Q  $1\frac{1}{2}$  inches longer than back.

*To draft the sleeve.* Dia. 3.—Draw the line A C; make A B  $\frac{1}{2}$  inch less than  $\frac{1}{4}$  second shoulder measure ( $11\frac{1}{2}$ ) deducting width of back;

B E  $\frac{1}{2}$  scye; halve E A at F; square G by A F; make F G half the distance of A F; make G a pivot, and sweep top of sleeve at A E; add on  $\frac{1}{2}$  inch in front of E; make A a pivot, and sweep C D the length of sleeve, shape fore and hind arm to fashion.

### Correspondence.

#### HUSBAND BAIRD'S VEST SYSTEM.

TO THE EDITOR OF THE WEST-END GAZETTE.

DEAR SIR,—In my last contribution there are a few corrections necessary.—“First, mark from the line A B at L one twelfth,  $1\frac{1}{2}$  inches,” (which has been omitted). “Second, mark out from the line H W at M a quarter less then one-ninth,  $1\frac{1}{2}$  inches,” (which has been omitted); and “Third, measure from the front of scye to the centre of *breast* instead of *waist*.” By inserting this you will much oblige.

Yours sincerely, H. B.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—As your subscribers are not gifted with prescience, they will be glad to be informed what they are to understand by diagrams Nos. 1, 2, 3, and 4, in the March number of the GAZETTE.

The vest by your correspondent H. Baird is simple, but there is some complexity as to obtaining the shoulder point, three measures for that purpose; and there must, I think, be an error as to striking the circle of the shoulder.

I have read the articles of Mr. W. H. Smith for 15 years, and when I read that in the GAZETTE for August, 1869, I supposed he had reached the *ne plus ultra*, being the united genius of Dr. Wampen and his own; but in the number for March, 1870, he has cast to the winds the idea referred to in the former number of August, 1869, as not to be depended upon. Such communications are very perplexing to the tyros of our profession.

In *Minister's Gazette* for March, 1857, Mr. Smith explodes the admeasurement systems—even Mr. P. Rooke's supplemental measures.

I am, sir, yours respectfully, ZENO.

[Our correspondent evidently confuses our esteemed friends, Mr. W. H. Smith and M. Geo. Smith, and hence arises his perplexity.]

### Plates of Costumes.

#### PLATE 1.

The spring season having now set in, we are enabled to speak authoritatively respecting the fashionable styles for the summer. On this Plate we have given two illustrations of Morning Coats—the first one is double-breasted and the other one single-breasted. However unsuitable for

summer wear a double-breasted Morning Coat may be, we must avow that it is the most fashionable style of coat worn. Speaking generally they are made to button higher and the skirts longer than they were, as for instance, they were cut say  $18\frac{1}{2}$ –30 long; now they would be cut  $18\frac{1}{2}$ –31 to 32 long. Our illustration shews flaps on the hips as the most prevalent style. If we omit the flaps and make the fronts to fasten only with studs, another style of coat is produced. The fronts it will be observed are not made so broad as they were; this is more suitable to the style. The Vest is accurately depicted as peering above the roll and appearing again at the waist. Recurring to our single-breasted coat, we at a glance perceive that it is a lighter and smaller style of coat, especially about the front, as suitable for summer wear. These coats are now made to button higher than the previous style, and in some cases even to button two holes.

The sleeves of all styles of coats are worn rather smaller, without being narrow. Cuffs are generally adopted, with one, two, or even three buttons, according to the taste of the wearer.

Skirts are still worn narrow, but longer, as we have previously observed. Some houses are introducing as a novelty, or rather a change, a side edge with two buttons in the plaits.

The materials of which these coats are made consist principally of elastic coatings of various styles and names. These, however, may be divided for explanation into two classes, broad and narrow twills, and large and small hopsacks. The broad twill is preferred by smart men as having more style; at the same time we may remark that blue is the colour most worn.

The edges of these coats are mostly bound with braid, or else edged with mohair cord. The nicest finish is either to bind the edge with a narrow braid and to machine-stitch it behind, or else to edge it and to stitch behind; indeed, a cord edge to look nice on these materials must be stitched behind; if not the edge looks too thick and clumsy, as the stuff must be turned in twice.

Fancy buttons are now fashionable. They are made suitable to the elastic coatings, some have a diagonal pattern, and some are round and of a basket pattern. They are made of mohair, and small in size about a 28 line.

#### PLATE II.

The Frock Coat is a garment which is always more or less fashionable. A great many will be worn this summer, but made of elastic coatings, to which our previous remarks respecting the sleeves, skirts, and edges also apply. We observe that our artist has inadvertently omitted the line

designing the cuff on the sleeve. To frock coats of elastic materials is generally added a velvet collar, which gives them a distinguishing feature. Silk breast facings have not been worn for this last year or two on frock or morning coats, and are not in fashion this season. These coats, when made of blue or black cloth, are edged with fine silk cord, and plain cloth collar and buttons are preferred.

A critical view of this plate will probably convey more to the minds of our subscribers than any words we can use; still we may be permitted to say that we have endeavoured to delineate precisely the west-end style of cut—the run of shoulder, width of back scye, curve of side seam, length of waist, distance of buttons apart, width and curvature of lappel, &c., all which combine to produce a certain style, and which we hope we have succeeded in producing. To succeed in this endeavour requires some amount of thought, labour, knowledge, and skill; and if we do not herald our labours to the world, we have full confidence that they are none the less seen and appreciated.

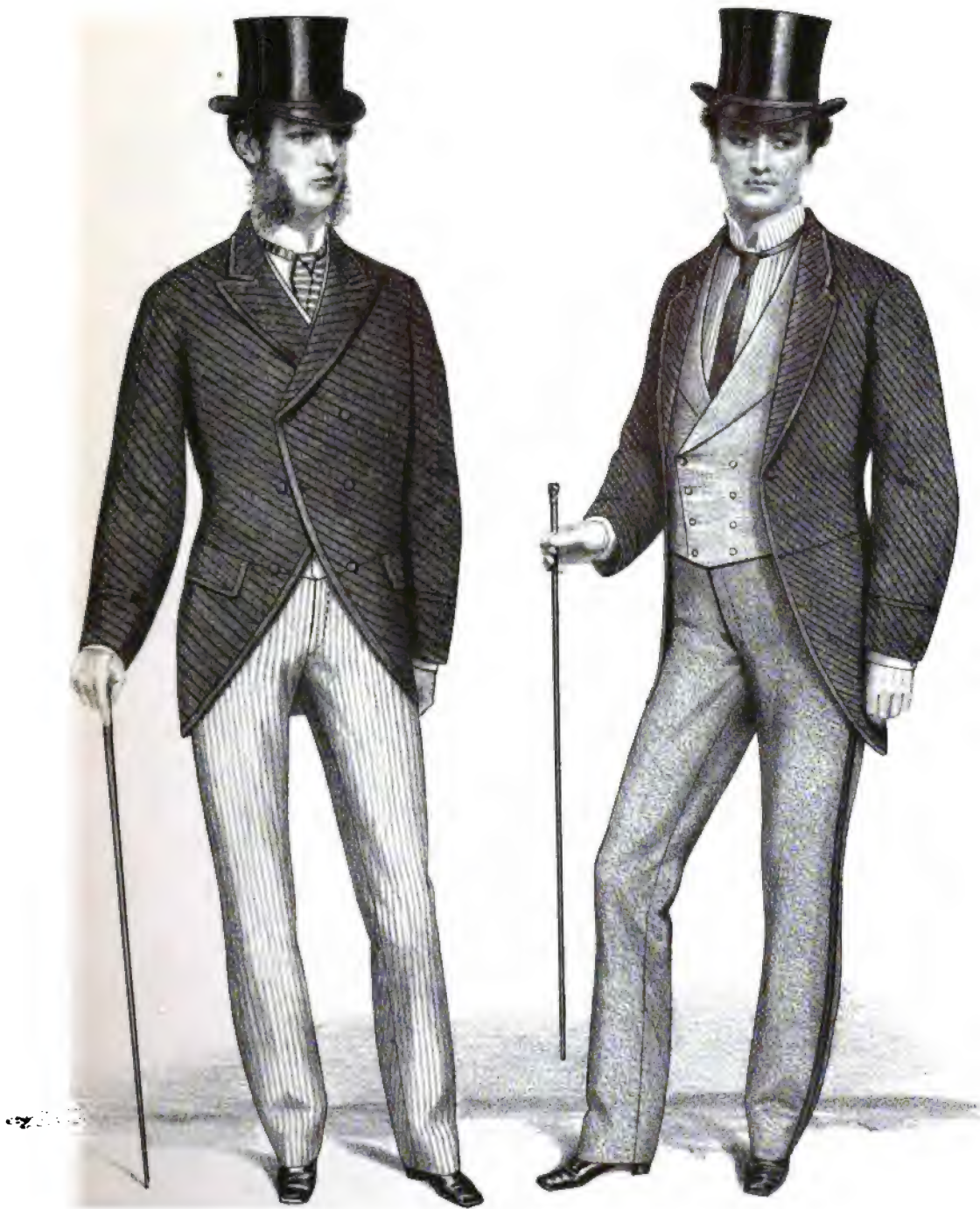
Double-breasted vests still continue in favour. Some gentlemen are ordering French vests for summer wear, but the great majority prefer them double-breasted. Some neat and pretty cashmere vestings are being selected, but the great majority are choosing vests of the same materials as the coat.

Trousers are generally worn of a medium width at thigh and knee, as 24 inches thigh, and  $16\frac{1}{2}$  to 17 inches knee. French bottoms are worn, varying from 17 to 19 inches, according to the taste of the wearer. Narrow or small lapped borders are still in favour; cross pockets are still used. The latest designs in trouserings are narrow perpendicular lines of various striking colours—such as blue, green, yellow, brown, &c.—in various shades intermingled, contrasted, and harmonized, so as to form a variety of patterns. In most cases they are too showy to please a cultivated taste. There are other designs neater, simpler, and in better taste, principally in lines, which are more generally worn. Some very nice greys, with narrow colored lines at various degrees of distance, are much worn and much admired.

#### Plate of Diagrams.

Dia. 1, 2, and 3, are illustrations of Mr. Jas. Odom's Admeasurement Chesterfield System.

Dia. 4 represents the model of an ingeniously contrived machine for measuring the human body for garments, which has been invented by Messrs. Ellison and Parkinson.



Thos W. Lithographer, 13, Wellington Street, Strand

May

Plate N<sup>o</sup> 1

THE WEST END GAZETTE

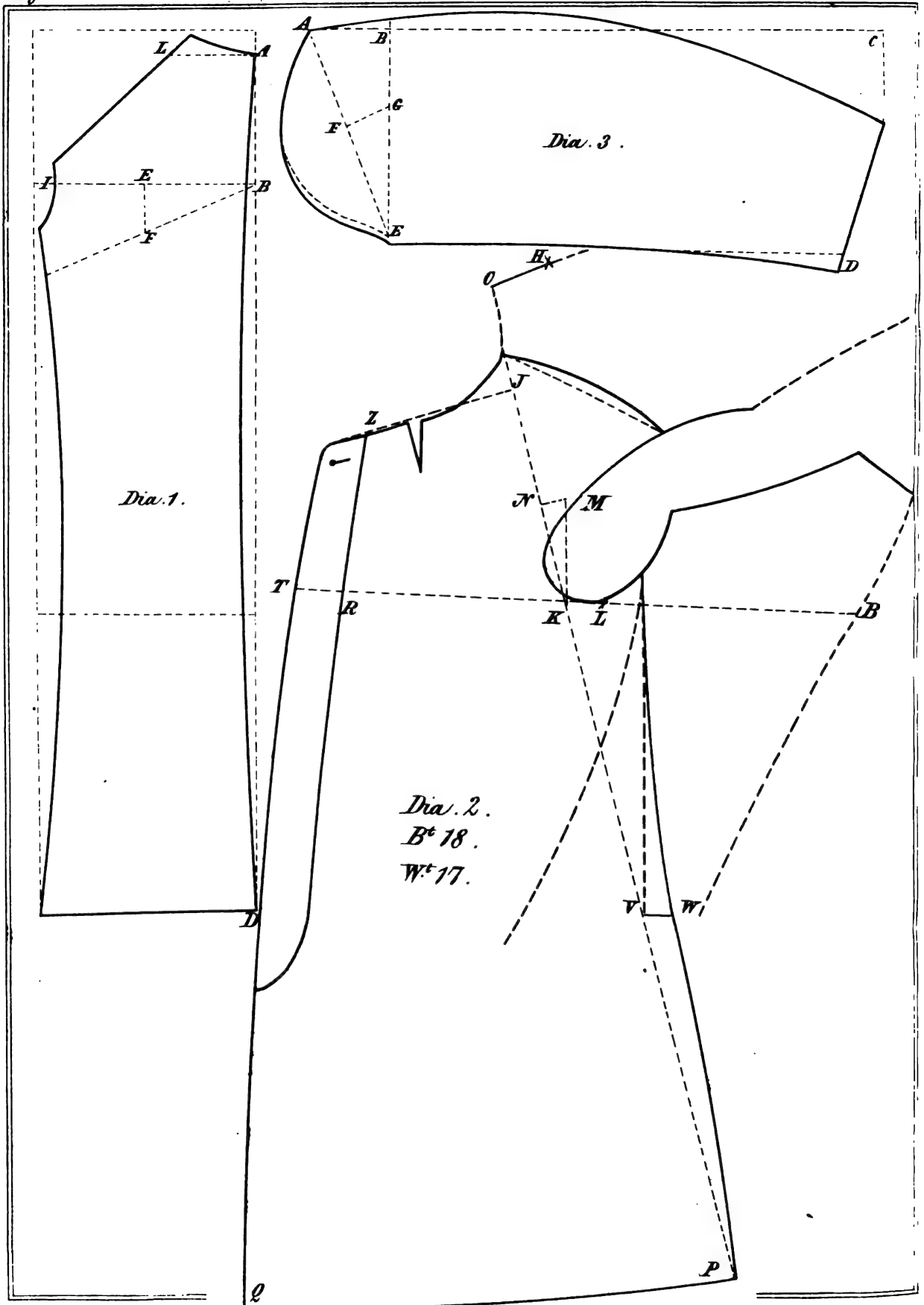
ENGLISH COSTUMES.



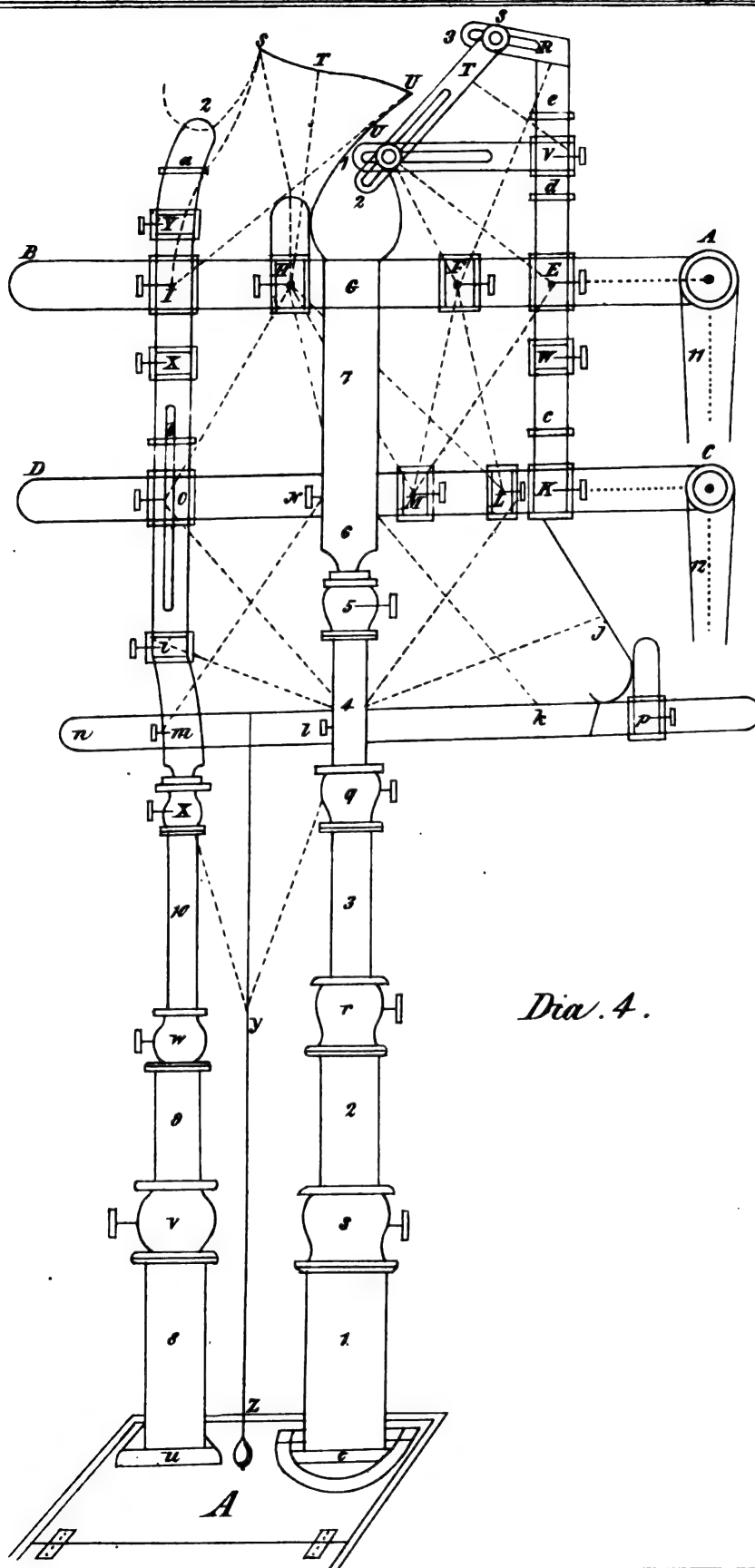


May 1870

# THE WEST END







*Dia. 4.*





THE  
**WEST-END GAZETTE**  
 OF  
 Gentlemen's Fashions.

VOL. 8.

JUNE, 1870.

No. 96.

**Ladies' Riding Habit System.**

By R.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—I beg to forward you a Riding Habit System, which I have used for some years with uniform success. The system is very simple, so that any tailor can easily make himself master of it. The points are obtained by divisions of the breast measure. The variations necessary for peculiar figures must, of course, be made according to the cutter's judgment.

I am yours, R.

The measures I take are as follow :—From nape of neck to waist 15, centre of back to elbow 16, full length 25, breast 30, waist 22, and length of front as fashion requires it.

*Diagram 1.—THE BACK.*—First form three sides of a square, the size of the breast measure (15) as O O O. From O to A one-third (5) continue to B the measure taken (15), from O to T  $\frac{1}{2}$  inch less than one-sixth ( $2\frac{1}{2}$ ), from A to C two inches more than one-third (7). B to D one inch, or according to taste. Now form the top back, shoulder, back scye, and side-seams; raising the back a  $\frac{1}{4}$  in at T.

*THE FOREPART.*—From O to F one-eighth ( $1\frac{7}{8}$ ), O to G one-half ( $7\frac{1}{2}$ ), O to E one-half ( $7\frac{1}{2}$ ), E to I one-third (6), and to K one-half ( $7\frac{1}{2}$ ). From G to H one-sixth ( $2\frac{1}{2}$ ). Form the shoulder, from F to H; and the scye, through I K, to the back scye. Form the side-seam to L, by hollowing it about a quarter of an inch at D; draw a line from D to front. Draw M at one-third from L. Take out one-third of waist from M to N. Draw the neck from F at two inches down from O to Q, which is one inch in front of line O O. Make I to P half an inch more than half breast measure (8), and O to R one and a half inch. Draw the front from O through P, to three inches below R, or according to measure. Draw the front line of fish

from a point, midway between I and P, then measure the waist, and take the remainder out, then draw the back line of fish, and complete the body.

*Diagram 2.—THE SLEEVE.*—Make O to A one and a half inch more than the breast measure, less the width of back, and to B full length. B to D one-sixth ( $2\frac{1}{2}$ ), A to C half an inch less than one-half (7), square C E by A C, O to F one-half ( $7\frac{1}{2}$ ), make F a centre, and sweep top form, remainder to taste or fashion.

*Diagram 3.—HUSSAR SHIRT.*—Draw O A; make O to B one-sixth, square B C with O B, and draw the remainder to taste.

**Admeasurement Lounge Jacket System.**

By GEORGE SMITH.

TO THE EDITOR OF THE WEST-END GAZETTE.

DEAR SIR,—I again take the pleasure of forwarding another style of coat produced on admeasurement principles, one which is very fashionable at present, just to show the trade the great importance there is in adopting such principles over the old divisional method. I am told that by admeasurement systems a different style of garment cannot be produced. Very well, let us see if such assertions be correct.

In the first place, let us prepare the bust previous to taking the measures required. 1 is opposite the top of hind arm of sleeve; 2 opposite the bottom of scye; 3 is in the hollowest part of waist; 4 is on the centre of the utmost projection, or bottom of spine; 6 is opposite front and bottom of scye; 7 somewhere on the front of breast, say a few inches lower than 6, and 5 or 6 inches from 6; 8, 9, 10, and 11, represent my imaginary back-top, and is used as before illustrated in my former communications. These stations being decided upon, I proceed to take and put down my measures. O to 1,  $5\frac{1}{2}$ ; O to 2,  $8\frac{1}{2}$ ; O to 3, 17; O to 4,  $23\frac{1}{2}$ ; O to full length, 27; width of back,  $7\frac{1}{2}$ ; elbow and full length of sleeve;

8 to 7, 13; 8 to 6,  $10\frac{1}{2}$ ; 9 to 7,  $13\frac{3}{4}$ ; 6 to 7,  $5\frac{1}{2}$ ; 6 to 2,  $12\frac{3}{4}$ ; 6 to 4, 18; 7 to 4,  $19\frac{1}{4}$ ; width of breast, 38; waist, 36; seat,  $39\frac{1}{2}$ .

The measures being taken, we will next apply them: O to 1,  $5\frac{1}{4}$ ; O to 2,  $8\frac{1}{2}$ , &c.; mark the various points down the back seam; hollow the back seam as example—say 1 inch at 3, from nothing at 1 to 5—and shape the back to fancy or fashion. The back being cut (say from paper), lay it on the cloth, as represented: mark in from the back seam as at 4 (say 1 inch); 4 to 6, 18; 4 to 7,  $19\frac{3}{4}$ ; make 4 a pivot, and cast two light curves as at 6 and 7. Next measure from 2 to 6,  $12\frac{3}{4}$ , observing to lay the measure or apply it in a slight curve, as 2 to 6 (see dotted line). Now mark 6 to 7,  $5\frac{1}{2}$ ; next measure up from 7 to 8, 13, and 6 to 8,  $10\frac{1}{2}$ ; 7 to 9,  $13\frac{3}{4}$ ; now lay on the imaginary back-top touching 8 and 9, and mark as at 10 to 11. This being done, make 6 a centre and sweep as 10 to 13 and 11 to 12; now mark from 10 to 13 one-half the difference between the breast and waist measures. I now do the same with all coats, as I find it an improvement.

The width of breast and shape of front is left to the cutter's taste or fashion.

In conclusion I would only say, draft this garment from the above measures, and then say which is the most simple, division of breast or admeasurement principles. I feel confident as to the result: admeasurement wants to be understood to be appreciated. A breast measure system may be familiar to one who uses it, but the result is deceptive, being merely chance or guess-work.

Yours truly,

GEORGE SMITH.

### On Tailors and Tailoring.

*Extracts from a Lecture delivered to the Metropolitan Foreman Tailors' Society. By E. C.*

(Continued from page 42.)

Those cutters in full practice who have the advantage of societies such as this—the literature of the trade, the companionship of their fellow craftsmen, and their own personal experience to fall back upon—will not, I hope, think me obtrusive in my remarks if I say that even to them a study of works bearing on their craft will not be without its value. It would get them out of an old groove, and enable them to take higher flights in their profession.

I fear that I am trying the patience of some gentlemen who may have thought that I would give them the points of a coat in a diagram, or the lines of a trouser on the board—things that are very well as inviting discussion between mem-

bers, but may be out of place with a stranger. However, we will now try to see the different methods in which different men treat the same subject—say the cutting of a coat for a disproportionate figure. One man proceeds to draft a pattern and relies on measures only, and not on the educated hand and eye, allowing for the disproportion by certain strict rules he may have been taught; another, who has been more highly taught, will draft a pattern for the same figure by the same system, it may be, but yet when he comes to the disproportion he exercises those talents he has acquired by a study of the various works which treat on the physiology of the trade. The one shall be stiff and formal, the other shall be even elegant and graceful, covering deformities by the knowledge of taste which constitutes the artist and leaves the other a mere tailor. I think, gentlemen, I have made it self-evident to you that the foreman of the present day requires more art in his productions than the one of by-gone times, and I shall not think my time wasted if these remarks may induce some of our younger friends to follow up those studies I have pointed out to their own profit and to the advantage of the trade in general.

I shall now touch upon a more difficult subject, that of systems so-called—a subject that has been nearly worn threadbare, but yet, as our trade journals show to us in every issue, not entirely worn out. Every week or month we have new systems of cutting propounded in the journals, each one claiming to be the best; but of all, how many of them outlive a few months? There are some, such as Oliver, Minister, and others, who struck out a new line of working a diagram, whose systems still hold their ground at the present time; and in our own day Dr. Wampen, who certainly in his works has gone further in the pursuit of knowledge than most others. Now, I hold that the more simple a system is the better, and the more easy to work under the circumstances which I have previously laid down, for I think that the multiplication of lines to produce a pattern is mere waste of time. Most systems that I have ever heard of are based on what is generally called the old thirds, the easiest as well as the most direct method of arriving at a given result, and certainly less liable to error from a miscalculation than many adaptations endeavouring to improve upon them.

You will gather from this that I am not favourable to so-called scientific systems, and that perhaps may be so, but only to the extent that the more simple the system the more scope there is for the display of that other talent which arises from experience and study. A practical tailor, one who has gone through all the grades of his

trade, wants but few lines, while the imperfectly taught tailor relies upon a multiplicity. It occurs to me, and doubtless to you all, that out of a given number of cutters there are few who can cut for all branches of the trade. The military and naval, the clerical and legal, and the outfitters, all have a speciality which require the technical requirements which I have before insisted upon. Even the lower branches—that of workmen's clothing—require a special education for the proper application of skill to their requirements. Now these societies, where foremen of the various descriptions of our trade are privileged to meet together (and it is a privilege that ought to be eagerly sought after)—these societies, I say—are a means for the attainment of that special knowledge which one foreman can impart to another and not be himself the poorer, and should therefore be encouraged and supported by all engaged in the trade. Infallibility is a word very much in use just now, but which I am afraid will never be applied to the cutter's art, and, as I have pointed out, systems of cutting at present are not at all infallible, one practitioner advocating a close fork and straight hanging trousers, and another advocating the reverse. When doctors disagree, who is to decide? Now, in cases like these, one's own personal experience is worth all the argument that can be adduced *pro* or *con*. Various figures require various styles of cutting; both may be right for a certain proportion, but a rigid adherence to one style will not prove an infallible fit for all. The one who accommodates his cutting to the requirements of his customer will most likely prove the most successful; and that leads me on to another phase in the tailor's career, that of studying the peculiarities of his clients. Most frequently they require things done in the fashion of their attire which generally runs counter to the preconceived notions of the craft. Here again: two men may have totally different ideas as to the management of the case; the one with the greater technical knowledge will most probably give more satisfaction than the other, who has relied only on his system.

(To be continued).

### Observations General and Critical.

TO THE EDITOR OF THE WEST-END GAZETTE.

Hereford.

SIR,—Without at all intending to be cynical, I should wish to call your attention to several matters relating to the GAZETTE.

In the last article but one by Mr. G. Smith, there occurs the following passage:—"Previous

to taking my measures, a few stations are required to mark them from. First,—I require an imaginary back top, as stated in a former communication, in order to fix two points on the shoulder, as at 5 and 6, Dia. 5." Now, sir, I find that this *former communication* dates from a period prior to my taking your GAZETTE. And as it is not only possible, but highly probable, that a considerable number of your readers are in a like predicament with myself, you would confer on us a great favour if you could get Mr. Smith to re-explain this *imaginary back top*. I feel the keenest interest in the subject of measurement. It is the basis of the science, as distinguished from the art of cutting; and though I would not for a moment wish to bring continually forward matter which has already been published, yet the absence of two fixed points in a system of measurement, renders it absolutely valueless. And how can we institute a comparison between a breast-measure system and a system of measurement, if we have not the required data from which to work? There is not at present a superabundance of matter in the GAZETTE, and I feel it hard to have it thus further curtailed by the absence of a short and simple explanation. I most heartily concur with Mr. Smith in his adoption of direct measures, and rigid exclusion of all else, though, for the reason given above, I can neither approve nor disapprove of his results. But when he comes to speak of the taking out of V's, he seems to me to be led far astray by a mere crotchet; for, sir, it can be shown, even to *ocular demonstration*, that they can be taken out, without in the slightest degree *producing the opposite effect intended*. The usage of the trade should always make a man cautious in his statements.

"A Brother Member," in the December No., desires the enlargement of the GAZETTE, and I heartily wish that his desires may be gratified.

Every art has its basis in science, but it may safely be said that there is yet no science of cutting. There are no principles laid down which command the assent of even a respectable majority of the trade. You, sir, as occupying a position of influence, can do a great deal towards evolving order out of the chaotic mass with which the columns of our trade journals are cumbered. By insisting on the two following conditions, you would do much to remedy the evil:—(a) No step should be taken but such as is absolutely necessary. (b) That such as are taken should either be self-evident, or be strictly demonstrated; the articles would then be as they ought to be—either scientific or practical.

I have seen Mr. Smith's trouser system more than once commended, would it be too much to ask that it should be re-inserted? And would

you be kind enough to answer in your next issue the following questions:—I. What is the status of Dr. Wampen in the cutting world? II. In what form are his works published? III. What is their cost? Your attention to the above will oblige,

Sir, your obedient servant,  
ARCHIBALD GOLDIE.

[We are at all times desirous of complying with the requests of our correspondents, when practicable, and we are also particularly desirous that the exhaustive practical articles on admeasurement which Mr. George Smith has contributed to our columns, should be studied and understood, so as to be appreciated, so we have republished his "imaginary back top," Dia. 5.]

Mr. George Smith's trouser system was published in No. 79, January, 1869, but we hear from our correspondent that he has made some improvements in it, in which case we should only have too much pleasure in reinserting it.

The status of Dr. Wampen in the cutting world is not an easy matter to determine. His pupils and those who have studied his writings or practised his systems, extol the worthy Dr. and his works in the highest degree. His writings seem to have this peculiarity, that his students become not merely admirers, but enthusiasts in their admiration. Some cutters, again, depreciate the Dr. and his works; but it will be found, in most of these instances, that he is but imperfectly understood. The simple truth is, that Dr. Wampen's works are written in language which is not readily comprehensible. On expressing our regret to the Dr. that he had not written in simpler language, so as to be comprehended easily by all tailors, he replied, "People buy my works and think they are going to learn my systems; but my works were not written for them, they were written for my pupils." That this is a fact is evident, for it is not until the 12th plate that we have a diagram shewing how to draft a forepart; and this also explains the reason why so many purchase his works, and are really unable to understand them.

Dr. Wampen's works are as follow: "Anatomy, preparatory to Anthropometry," £1 1s.; "Anthropometry, or Geometry of the Human Figure," £3 3s.; "Mathematical Instruction in Constructing Models for Draping the Human Figure," £6 6s.—Ed. W. E. G.]

## Plates of Costumes.

### PLATE I.

We have taken the earliest opportunity to illustrate the most novel style of coat which has

been introduced this season. The peculiarity of this style consists of its being double-breasted and forming an angle in front. It buttons two buttons, and then the front gradually curves away, showing the vest at bottom. To produce this front the neck must be cut higher, and sufficient front allowed for the second button to be buttoned. The waistcoat also must be cut higher in the neck, so as to show a line at the turn as well as at the bottom. One disadvantage of this style of coat is that it requires to be buttoned, otherwise there is a superabundance of material in front. This will most probably prevent its being generally adopted this summer; still it supplies what some customers require, a novelty in style.

The waistcoat is double-breasted and of the same material as the coat.

The trousers are of medium width and coming a little over the foot. Some men are wearing trousers tight at the knee and very full at the bottom, but this is more the style of the cad than the gentleman.

### PLATE II.

No sooner does the summer set in than customers begin to talk about lounge coats and country suits, &c., so in anticipation of these inquiries we have shown on this plate a back and a front view of the angular-fronted pea jacket or lounging coat. As pea jackets are usually buttoned, the same objection does not apply to these as to morning coats. This jacket requires to be cut short and to fit tolerably close to the figure, as our illustration shows.

These suits will be principally made of Cheviot, of which there is a variety of elegant mixtures made for this season well adapted for the purpose. Cheviot seems to be preferred by gentlemen for this purpose, as it gives a certain character to the wearer; it is not suitable for working men, as, without the other essentials of gentlemanly dress and manner, it produces a common appearance, whilst this material, from the variety of its colourings and the firmness and porosity of its texture, seems to adapt itself to the requirements of a gentleman.

## Plate of Diagrams.

Dia. 1, 2, 3, are illustrations of a Lady's Habit System, by R.

Dia. 4 shows the application of Admeasurement principles to Lounge Jackets, as described by Mr. George Smith.

Dia. 5 is a model of Mr. George Smith's "imaginary back top," and is produced as follows:—0 to 1 three inches, 0 to 3 ditto, 3 to 2 six inches, 0 to 5 eleven inches, and 2 to 4 say three inches.





W. W. W., Lithographer, 13, Wellington Street Strand June 1870

Plate N° 1

THE WEST END GAZETTE

ENGLISH COSTUMES.





Tho<sup>s</sup> Way, Lithographer, 13, Wellington Street, Strand. June 1870

Plate N<sup>o</sup> 2

THE WEST END GAZETTE

ENGLISH COSTUMES.

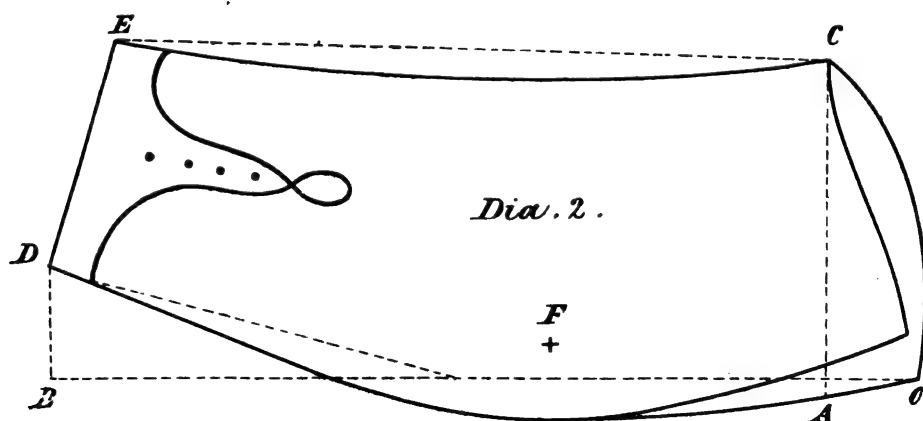
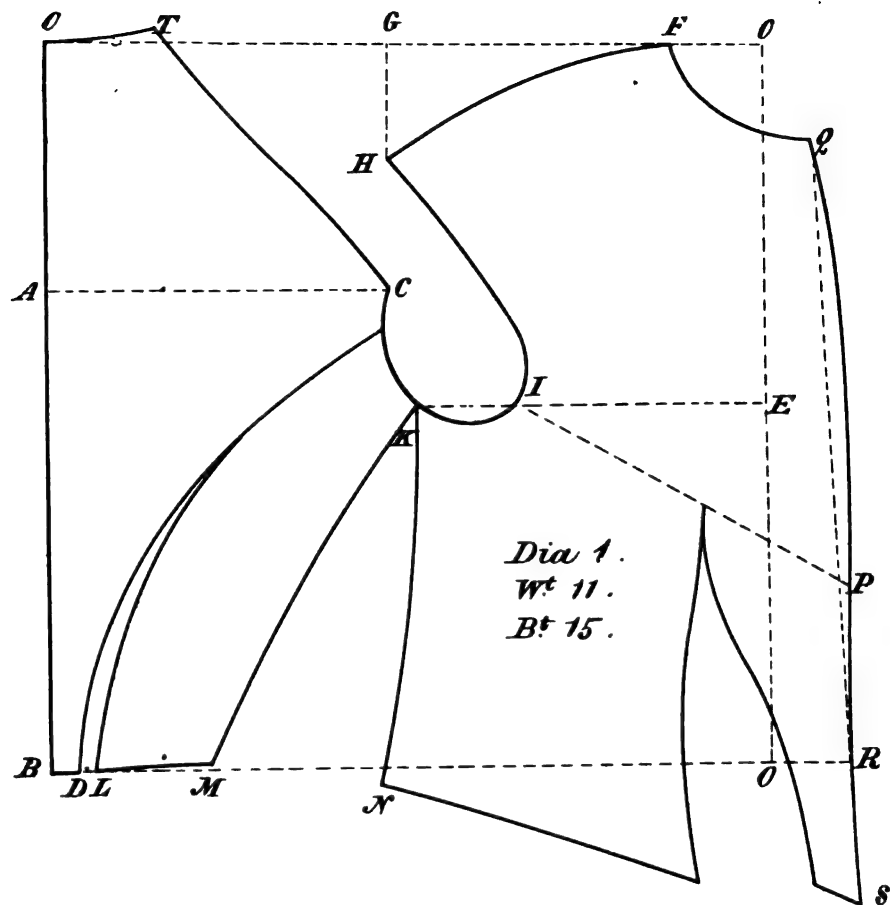




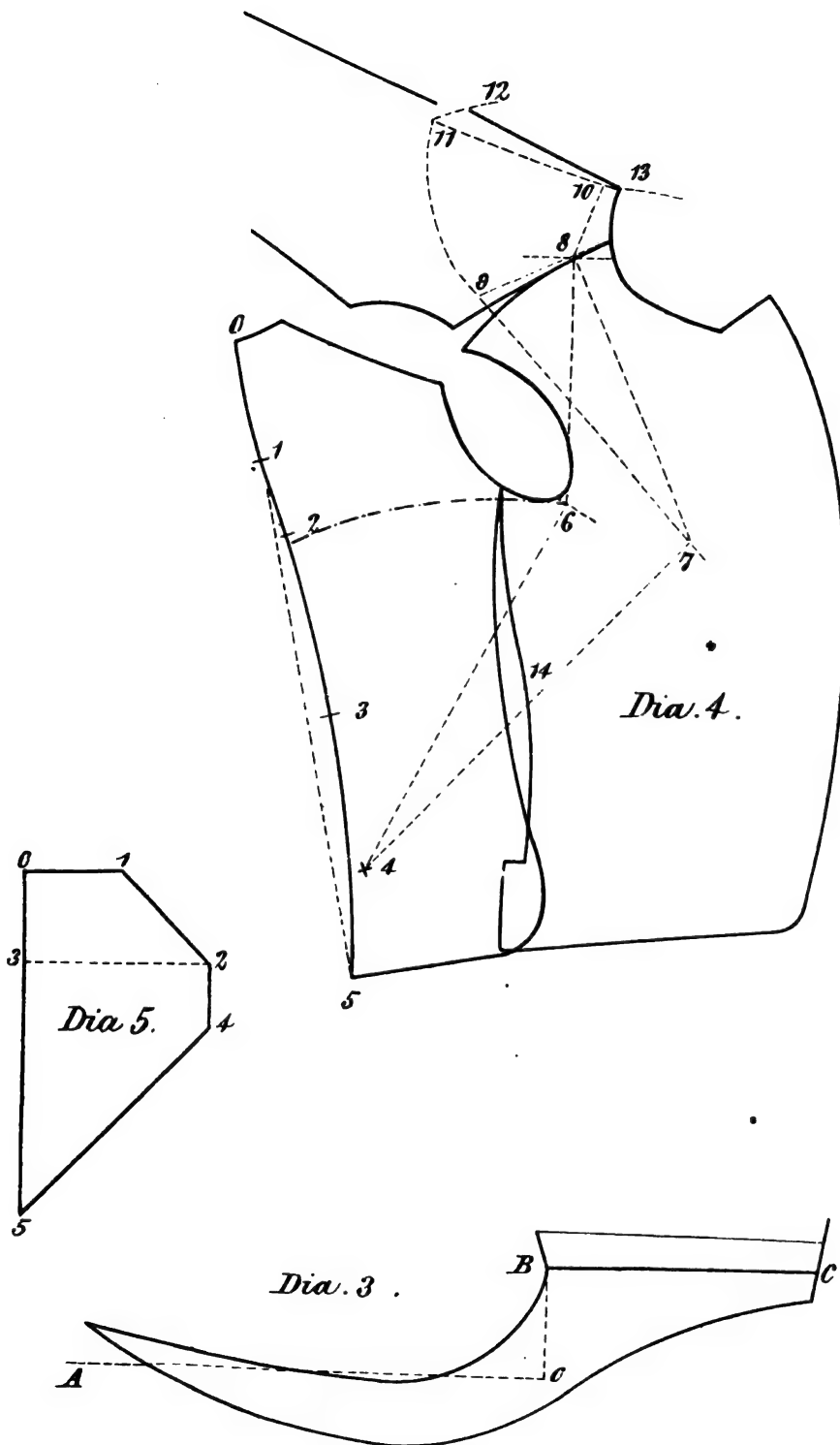


June 1870

# THE WEST END



Scale  $\frac{1}{4}$  in.





*Metropolitan Foremen Tailors' Society.*



ESTABLISHED 1850.

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THE  
**WEST-END GAZETTE**  
OF  
**GENTLEMEN'S FASHIONS,**

EDITED BY A COMMITTEE OF THE ABOVE SOCIETY.

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VOL. IX.

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1871.

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## INDEX TO VOL. IX.

**JULY, No. 97.** Address. Riding Habit Skirt System, by J. A. Reinhard. On Tailors and Tailoring, by E. C. Dress as a Fine Art. Correspondence: Mr. G. Smith's Trousers System. Plates of Costumes. Enquiries. Plate of Diagrams. To Correspondents.

**AUGUST, No. 98.** Mr. G. Smith's Improved Trousers System. Correspondence: On the proper Height of Back for Short Stout Figures. Dress as a Fine Art (continued from p. 3). Norfolk Shirt. City of London Society of Practical Tailors. List of Essays and Lectures. Plates of Costumes: Shooting and Travelling Costumes. Answers to Enquiries. Plate of Diagrams.

**SEPTEMBER, No. 99.** Shoulder Measure Habit System, by James Odom. Mr. G. Smith's Improved Trousers System (continued from p. 5). Correspondence: Mr. G. Smith's Trousers System; Mr. W. H. Smith's Trousers System; Dr. Wampen's Works. British Industrial Progress. On the proper Height of Back for Short Stout Figures. Reply to Juventus, by Bowyer. Plates of Costumes. Plate of Diagrams.

**OCTOBER, No. 100.** Prof. Everett's American Art of Cutting. Shoulder Measure Habit System, by James Odom (continued from p. 10). British Industrial Progress (continued from p. 11). Correspondence: Mr. James Odom's Coat and Habit Systems, by Enquirer, J. Rae, and Enquirer; Mr. Odom's replies. Plates of Costumes. Plate of Diagrams.

**NOVEMBER, No. 101.** Trousers System, by J. Rae. Shoulder Measure Habit System, by James Odom (continued from p. 12). Proportion and Admeasurement Theoretically and Practically Considered. Metropolitan Foremen Tailors' Society: List of Lectures, Model Drafting, &c. City of London Society of Practical Tailors: List of Essays, Lectures, &c. Plates of Costumes. Plate of Diagrams.

**DECEMBER, No. 102.** Proportion and Admeasurement Theoretically and Practically Considered (continued from p. 18). British Industrial Progress (continued from p. 14). A few Hints on the Subject of a Test Examination, by R. H. Metropolitan Foremen Tailors' Society Supper. Important Announcement. Plates of Costumes. Plate of Diagrams. To Correspondents.

**JANUARY, No. 103.** The West-End Gazette System of Cutting. Proportion and Admeasurement Theoretically and Practically Considered (continued from p. 22). Metropolitan Foremen Tailors' Society. City of London Practical Tailors' Society. Plates of Costumes. Plate of Diagrams.

**FEBRUARY, No. 104.** The West-End Gazette System of Cutting (continued from p. 27). Vest System by J. Rae. Proportion and Admeasurement Theoretically and Practically Considered (continued from p. 27). Correspondence: Mr. Rae's Trousers System; Mr. Rae's reply. Woollen Drapers and Tailors. City of London Society of Practical Tailors: List of Lectures, &c. Twenty-first Anniversary of the Metropolitan Foremen Tailors' Society. Plates of Costumes. Clerical Plates. Plate of Diagrams.

**MARCH, No. 105.** The West-End Gazette System of Cutting (continued from p. 29). Review: Belfast's System for Trousers and Breeches, by Thomas Hogg. Twenty-first Anniversary Supper of the Metropolitan Foremen Tailors' Society. Plates of Costumes: Livery Plate. Plate of Diagrams.

**APRIL, No. 106**—"The West-End Gazette" System of Cutting (continued from page 34). Proportion and Admeasurement Theoretically and Practically Considered (continued from page 30). Correspondence: Mr. Rae's Trousers System, Mr. Rae's reply; Belfast's System for Trousers and Breeches. "West-End Gazette" Systems. Chesterfield Overcoats and Lounge Jackets from Frock-coat patterns. Notice. Embroidered and Braided Vestings. Plates of Costumes. Plate of Diagrams.

**MAY, No. 107.**—Studies on Anatomy as applicable for Tailors. Proportion and Admeasurement Theoretically and Practically Considered (continued from page 38). British Industrial Progress (continued from page 22). Improved System for Producing Garments. Belfast's Trousers System and the "West-End Gazette." Plates of Costumes. Plate of Diagrams.

**JUNE, No. 108.**—"The West-End Gazette" System of Cutting (continued from page 37). Trousers' System, by Husband Baird. Studies on Anatomy as Applicable to Tailors. Coats in General, Extracts from an Essay read to the City of London Practical Tailors' Society, by E. C. Plates of Costumes. Plate of Diagrams.





THE  
**WEST-END GAZETTE**  
OF  
**Gentlemen's Fashions.**

VOL. 9.

JULY, 1870.

No. 97.

**Address.**

The years roll on so rapidly, that we are almost surprised to find that the WEST-END GAZETTE is now entering on its ninth year of existence, and that it is again our pleasant privilege to address a few words to our numerous subscribers. We cannot but feel that we are surrounded as it were by a circle of critical yet, we hope, considerate readers, who will ask, what do you purpose doing in your next volume? Our programme, friends, is: firstly, we shall commence to issue a series of systems for the production of all kinds of garments which are made by tailors. These systems will be tested, and have the approval of at least a majority of the editorial committee, before they are published. By publishing these methods systematically and continuously, we hope ultimately to place in the hands of our subscribers a complete standard work, which will contain a system for producing any garment which they might require in business, and which has been previously tested and approved of by a body of practical cutters.

We also intend reprinting our Anatomical Plates, accompanied with explanatory articles, couched in the simplest language the subject will admit of. We believe that these articles will be more attentively read and better appreciated than when we first published them more than seven years ago, because a more enlightened opinion has been generated during this interval. The great majority of intelligent cutters are now convinced that they would be no less skilful if they

had some scientific knowledge of the figures they have to clothe; and we feel that we shall be doing some service to the trade in presenting this knowledge in a simple and readable form, so as to be intelligible to the humblest student.

Some articles will also appear on the History of the Science of Cutting, as well as some Essays on the various relations of our art.

Our illustrations of Gentlemen's Costumes will be continued by the same skilful artist who now conducts this department.

Thus, with a combination of art, literature, science, and practical experience, we hope to deserve and obtain that generous support which has been continuously rendered us, so as to make our circulation exceed our greatest expectations.

**Riding Habit Skirt System.**

By J. A. REINHARD.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—As you were pleased to insert in your Journal of last month, the Habit System I sent, I forward you, enclosed, a diagram of a Riding Habit Skirt System, and instructions for drafting it. I can testify to their correctness, as the result of considerable experience.

I am yours, &c.,

J. A. REINHARD.

The measures are as follow—Breast, 30; waist, 22; length from waist to ground, 46. The quantity of cloth I require is from  $3\frac{1}{2}$  to  $3\frac{3}{4}$  yards.

Diagram 1.—BACK SKIRT.—Open the cloth. O O represents the edge of the cloth. A to B one inch less than one-third of breast measure (9), B to C one-sixth (5), C to D three inches less than breast measure; adding one and a half

inches round. D to E middle of back skirt. E to F ten inches longer than measure, taken from waist to ground (56), C to G five inches shorter than behind (51), D to H ten inches longer than behind. Make notches at I five inches from top, and K at eighteen inches from bottom; and then draft the skirt as diagram.

*Diagram 2.—FRONT SKIRT.*—O O again represents the edge of cloth. Make A to B one-sixth of breast measure, A to C one inch less than one-third (9), C to D one-twelfth ( $2\frac{1}{2}$ ), D to E two inches for plait, C to F half breast measure (15), sweep the waist from B to G; G to H five inches longer than from D to H on back skirt (71). Make notches at I five inches down from top, and at K, which is eighteen inches up from bottom, the same as the back skirt. Hold on the fulness between these notches, which will afford room for the knee. D to L same as C to G on back skirt (51).

*Diagram 3.—THE WAISTBAND* must be curved, as diagram, and cut to size; two eyes should be placed at the end, and two rows of hooks, so as to tighten it if necessary. To arrange the skirt for band in the usual material, I lay a box plait at E, and two smaller plaits each side. In heavy material, I cut it out. Front skirt, a small plait at D E; the rest plain. Pocket slit on left side, ten inches—the pocket bearer can be either left or sewn on.

If the material of the skirt be thin, I put some lining to protect it from the rubbing of the knee, as the dotted marks.

### On Tailors and Tailoring.

*Extracts from a Lecture delivered to the Metropolitan Foreman Tailors' Society. By E. C.*

(Concluded from page 47, Vol. 8.)

Customers, it will be found, have a certain amount of taste arising from their position and education; and why should not tailors have as much schooling in taste as applied to their art so as to meet them on equal terms, and to be able to dictate to their patrons what styles would be most appropriate, instead of having to receive from them lessons in taste? It would be the means of elevating the character of the profession, which I have said at the commencement is looked upon as something derogatory to follow. I have somewhere said that a fidgety and crotchety customer is frequently of great use to a practitioner, as he puts a man on his mettle, and although his custom may not be worth seeking after, he certainly causes the cutter to think, and as thought is a great inducement to study, his peculiarities often prove of great value to the student. How often have we in our experience met with clients

who can and do tell us the proper form in which to cut a shoulder or fit a collar so as to prove a comfort to the wearer, whereas, if we had been left to our own devices, we should have had a misfit? It is the proper appreciation of the customer's individuality, or *specialities*, as I might term them, that indicates the educated cutter from the mere tailor who holds only to his system, which is supposed to be infallible—a system which may be learnt in a few weeks, but of no practical value unless supplemented by the knowledge gained by practice and study and a thorough and intimate acquaintance with the whole art of tailoring. We thus have tailors and tailors, the one practical and educated, the other not practical and uneducated. By uneducated I mean in those things that together make up the teaching requisite to make the successful cutter as distinguished from the mere following out of strict rules and systems. Another branch of the trade in which the practically educated man has the advantage over his competitors is, that of directing the proper making up of garments intrusted to the journeymen, for it is of no use using science in the inception of a garment if it is not brought to bear in its development. Here again is great scope for the application of a tailor's art. The raw material out of which our journeymen are at present formed may not be so good as formerly, owing to various causes, and consequently more responsibility rests on a foreman.

The garments being, in a majority of cases, made up at the workmen's homes, it becomes difficult to exercise that supervision which is possible in a workshop, and therefore more care must be taken in the cutting and giving out. Now, a foreman who takes any interest in the artistic finish of his productions, will not neglect what some may call small matters, such as the proper fit of a collar, the correct place for fulness or stretching, the hang of a sleeve, the width of a lapelle, and the form the entire garment should take to fit the eye as well as the body of the customer. The garment being well sewn is not sufficient to carry out the ideas of the foreman, and therefore it is that he must qualify himself for the proper direction of journeymen. It has been mooted that boys, before being taught a trade, should learn something that bears practically on that trade, a primary technical education fitting them when journeymen for the better appreciation of foremen's directions. Our present schools of art are a step in this direction, but I am afraid that very few tailors ever take advantage of them. The foreman who has knowledge of his art as a tailor, supplemented by his attainments as a student, will more readily direct a journeyman, than one who has neglected those advan-

tages; therefore I would wish to impress on the minds of our younger members the necessity of extending their acquirements, if they would excel in the profession of their art.

In these few remarks I have not yet touched upon an innovation of the last few years, and which requires especial attention, I allude to the introduction of sewing-machines for the manufacture of clothing. The sub-division of labour which a machine necessitates, will much deteriorate workmen; but, as machines are to be found in almost all large trades, it is necessary for a foreman to make himself acquainted with the peculiarities which present themselves in machine-made work, as distinguished from hand work. Garments made by machine will be found to vary more considerably in the effects produced than those made by hand, and consequently will require a technical acquaintance with those differences to ensure a satisfactory conclusion. Here an extended education forces itself on the practitioner, and who has the advantages of a more technical knowledge than his compeer, will be the most successful. Gentlemen, in these few incoherent remarks, I have endeavoured to prove to you the necessity of going forward in the practice of our profession, by making use of associations such as this, for the advancement of knowledge by the interchange of ideas on our different modes of arriving at a common result, by an extended reading and study of works bearing on taste, on drawing, on anatomy; also, by the knowledge of the qualities of the different materials used, whereby we may enhance our own usefulness and elevate the character of the profession. If in the course of these remarks, I may have induced any of our younger friends to think more seriously of the things requisite for the development of a successful cutter, my mission will be successful, and I trust that I may not be deemed intrusive by my seniors, my object being the elevation of our common profession, and the endeavour, if possible, by study and diligence to render it difficult for any one to say, in truth, of a man that he is only a tailor.

### **Dress as a Fine Art.**

In a state so highly civilised as that in which we live, the art of dress has become extremely complicated. That it is an art to set off our persons to the greatest advantage must be generally admitted, and we think it is one, which, under certain conditions, may be studied by the most scrupulous. An art implies skill and dexterity in setting off or employing the gifts of nature to the greatest advantage, and we are surely not

wrong in laying it down as a general principle, that every one may endeavour to set off or improve his or her personal appearance, provided that in doing so, the party is guilty of no deception. As this proposition may be liable to some misconstruction, we will endeavour to explain our meaning.

In the first place, the principle is acted upon by all who study cleanliness and neatness, which are universally considered as positive duties, that are not only conducive to our own comfort, but that society has a right to expect from us. Again, the rules of society require that to a certain extent we should adopt those forms of dress which are in common use, but our own judgment should be exercised in adapting these forms to our individual proportions, complexions, ages, and stations in society. In accomplishing this object, the most perfect honesty and sincerity of purpose may be observed. No deception is to be practised, no artifice employed, beyond that which is exercised by the painter, who arranges his subjects in the most pleasing forms, and who selects colours which harmonise with each other; and by the manufacturer, who studies pleasing combinations of lines and colours. We exercise taste in the decoration and arrangement of our apartments and in our furniture, and we are equally at liberty to do so with regard to our dress; but we know that taste is not an instinctive perception of the beautiful and agreeable, but is founded upon the observance of certain laws of nature. When we conform to these laws, the result is pleasing and satisfactory; when we offend against them, the contrary effect takes place. Our persons change with our years; the child passes into the youth, the youth into maturity, maturity changes into old age. Every period of life has its peculiar external characteristics, its pleasures, its pains, and its pursuits. The art of dress consists in properly adapting our clothing to these changes.

*(To be continued).*

### **Correspondence.**

#### **MR. GEORGE SMITH'S TROUSERS SYSTEM.**

TO THE EDITOR OF THE WEST-END GAZETTE.

DEAR SIR,—As several parties have written you their opinion concerning Mr. George Smith's trousers system, as published in the January number, perhaps you will pardon me when I give you my experience of it. I have cut perhaps forty pairs of trousers by it, but rarely found a customer but what complained of their being too tight in the fork; and certainly some of them I had back to insert pieces in the crutch, to give them a little more ease. Perhaps some

of your correspondents have fallen into the same error, and could suggest a remedy, as they certainly are very clear hanging in the legs and also in the body. Would it be too much to ask Mr. S. for a diagram of his deviation for stout men? as I have just got an order for which I fancy it would produce something novel, were I to cut them to that system as they are, namely, 51 waist, 57 belly, 51 seat, 28 inside seam. One of your correspondents, I notice says that he constructs top and under side from the one centre line. I have done that in one case, but certainly was not pleased with the result.

Yours truly,  
A YOUNG CUTTER.

### Plates of Costumes.

#### PLATE I.

We have given on the first figure a representation of the style of morning coat which is most generally worn. It is made rather short, and has a lapel front, rolling rather low down. Some, however, are making four holes in the front, but we prefer three—one in the waist, and one for the flower in the lapel, with a small piece of elastic underneath, so as to hold the stem of the flower; or else a piece of broad silk ribbon, if the gentleman wishes to carry a flower bottle. One or two, or even three, button holes are placed in the cuffs; and side edges are sometimes put in the plaits. The edges are either bound with a narrow mohair braid, or else edged and stitched behind. The vest is single breasted, without collar, a line of the vest just protrudes above the crease of the lapel, and is shewn again where the coat gradually slopes away. The coat and vest are made of the same material, viz., black or blue diagonal elastic coating; some young gentlemen are selecting broad twills, as they conceive they produce more style. The trousers are of that moderate character which distinguishes the gentleman from the cad. The other figure is attired in a costume of blue serge, which is peculiarly adapted to the intensely hot weather which now prevails. It consists of a short sac jacket, which is technically called "a jumper," and trousers. This style of jacket is very much worn by Indian officers when in undress. It is very short, just coming down to the middle of the seat, it has patch pockets, no linings, and only a stripe of facing down the front. The advantage of this style of jacket is that it can be worn either buttoned or unbuttoned, or with one, two, or three buttons, in each case entirely dispensing with a waistcoat.

#### PLATE II.

The subject of our first illustration is evidently attired for an evening promenade, as he has put

on a light summer overcoat or dust coat, which is now indispensable to every gentleman, for when thrown back it admits the cool refreshing breeze, and when the air is chilly it can be as readily closed to protect the person from the evil effects of our variable climate, hence its general use for opera, concert, and dinner-party wear, &c.; and the most fashionable style is here shewn.

Somewhat more fashionable in style than the morning coat, which is given on our first plate, is that which is shewn on the remaining figure. The difference is principally in the style of front, which is smaller and neater than the lapel front; and, also, it will be observed, it buttons higher. We have made this coat to button with one button, so as to produce a variety of styles, but the most fashionable men are having their coats made still a little higher, and to button two buttons.

### Enquiries.

No 66. What variations do you make from an ordinary coat system, to cut boys' close fitting jackets?

No 67. What are the best means of giving ease to a pair of trousers at the knee? I have no inlay at top of side seam, but have one at top of leg seam.

### Plate of Diagrams.

Dia. 1, 2, 3, are illustrations of an excellent Riding Habit Skirt System, by Mr. J. A. Reinhard, which will no doubt be most acceptable to our readers. This style of skirt is now made by all first-class houses. It is better adapted to the purpose than the old style, and at the same time it produces a most graceful appearance.

### To Correspondents.

We beg to remind our correspondents that they must in every case forward us their name and address in confidence, or else their communications cannot be inserted or attended to.

We shall be obliged if Mr. Archibald Goldie will send us a more detailed address, as a letter addressed to him to Hereford has been returned as "address unknown."

We beg to express regret to our subscribers at the late publication of our last issue. The delay was caused by our artist, who had to prepare some drawings which had to be submitted for Her Majesty's approval, and their production retarded our work.

Enquiry No. 66 would have been published before, had it not have been misplaced.

An Index of Contents, and Title-page to Vol. 8, is issued with this number.





Tho<sup>s</sup> Way, Lithographer, 13, Wellington Street, Strand. July 1870

Plate N<sup>o</sup> 1

THE WEST END GAZETTE

ENGLISH COSTUMES.





Thos<sup>s</sup> Way, Lithographer, 13, Wellington Street, Strand. July 1870

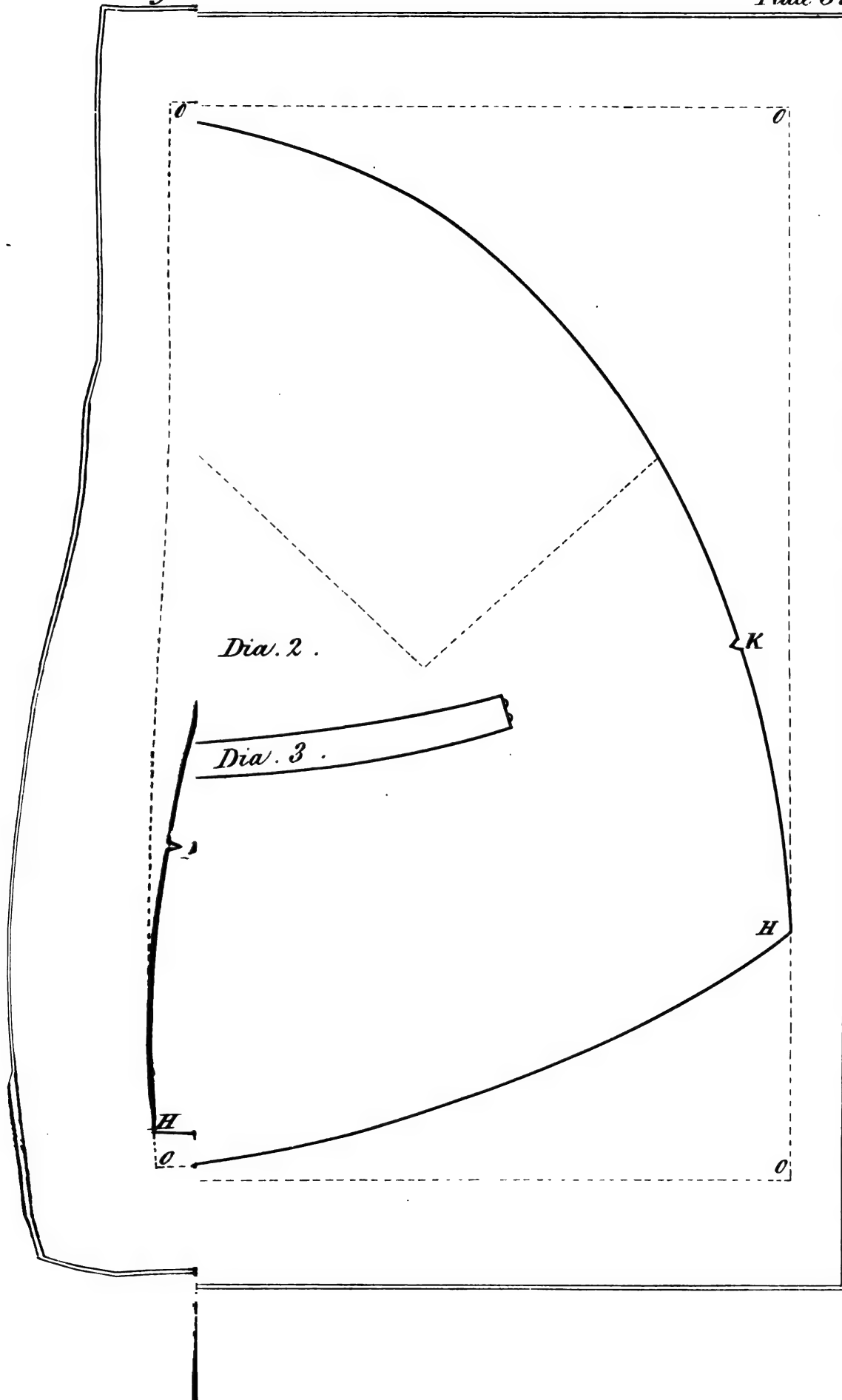
Plate N<sup>o</sup> 2

THE WEST END GAZETTE

ENGLISH COSTUMES.









THE  
**WEST-END GAZETTE**  
 OF  
**Gentlemen's Fashions.**

Vol. 9.

AUGUST, 1870.

No. 98.

**Mr. George Smith's Improved  
 Trousers System.**

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—In my last communication it does not state how I get the line 13 12 (see dia. 4, pl. 96). When the lines 10 13 and 11 12 are drawn, I remove my back top and place the point 10 on 13, letting the point 11 rest on the line as at 12, then the line 13 12 is the line of my future back to lay on in order to mark the shoulder seam of forepart. N.B. If 10 to 11 be 5 inches I mark the same on my back from the top.

I send you my new arrangement in Trousers, the difference between these and my former method is 8 to 10, see dia. 1, I now make one half the seat, by so doing my under sides are altered according to the difference between the seat and waist measures. This diagram is supposed to be 52 waist and 48 seat; now suppose the seat were reduced to 46, the side-seam of the under side and top of seat would be as dotted line 14 A B; also the distance would be reduced as 1 to 2, also 3 to 5.

*Dia. 1 and 2.*—To produce the trousers: 0 0, edge of cloth; 13 to 12, intended width of bottom, 11 is between 13 and 12; 13 to 9, length of side-seam; 1 2 one-third of seat; draw the line as 8 2 11; 12 to 5, length of leg-seam; 3 to 5, one-third of seat; 4 is between 5 and 3; 8 to 7, one-fourth of waist, and 8 to 9 one-fourth of waist; draw a line as 4 to 7, not straight, but curved (slightly), see example. Next hollow the fronts

as 5, 15, 16; next shape the side-seam as from 9 1 to B; divide the width of knee and bottom on the centre line. N.B.—For stout men raise the point 7, say 1 inch higher than for smaller sizes. To shape the under sides make B a centre, and sweep as 9 to 10; make 8 to 10 one-half the seat; next make 4 a centre, and sweep 10 to 14; 10 to 14, half the waist. N.B.—When cutting trousers for those who like plenty of room, I add as dotted line from 16 6 to 17, say half-an-inch to three quarters; but for clean fitting I cut as 5 15 16 down to 17.

*Dia. 2* is intended to represent a stout man; 3 to 4 where the seat measure is taken, and 1 to 2 the waist.

(To be continued.)

**Correspondence.**

ON THE PROPER HEIGHT OF BACK FOR SHORT  
 STOUT FIGURES.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—I believe I shall be acting quite within the scope of the principles of your journal if I ask for a portion of your space to ventilate a difficulty that presses upon me, and which I can by no means solve satisfactorily. I am fully aware that what I am about to bring under your notice may be considered by some of your readers as somewhat trivial, and capable of being cleared up by the dint of a little ordinary reflection on my part; and thus guilty of wishing to occupy room that might be devoted to more valuable matter. In reply to this objection, I would say

that I have many times heard cutters of good practice and experience relate difficulties which have beset and troubled them, but which I have been nearly, if not entirely, a stranger to, and which I have easily surmounted; so in this case others, if only two or three, may be as interested as I am, and if I understand your object correctly it is to meet cases of this kind, spring them from what quarter they may provided they contain some substantiality. To come at once to the point, we must suppose we have to cut for a customer, 5ft. 8in. in height, and measuring 48 inches chest. In proceeding to draft the back, if we use the scale of the breast measure for obtaining the lengths thereof, we shall at once see that we are wrong. The merest tyro would perceive there was a palpable blunder, the length of back being totally inconsistent with the attitude of the man. Finding we are in error in the course we are pursuing, we fly at once to the supposed remedy and regulate the length of the back by the height, and we are fortified in pursuing this method by the exercise of our judgment, for surely it is but reasonable to argue that though the man has increased in width, he has not increased a pin's point in stature, and therefore the length must be regulated by the standard of height. What is the result of practically carrying out this reasoning? We place the coat on the customer, and he is cramped; there is a want of cloth in the back that impedes physical action, but provokes complaints and invectives. And here we find ourselves face to face with the perplexity that I am seeking the solution of by the large body of talent that is connected with the WEST-END GAZETTE. I am sure I shall not ask in vain. It must not be supposed that I am fixing upon the case of round shoulders or of a stooping position; I refer to two men of the same stature, but differing in circumference, and ask why one should have a longer back than the other? After this question is answered, I come to the practical point, What is to guide us as to the correct length of back; if it be neither height nor breadth, is it a combination of the two, and, if so, what are the relative proportions? I invoke the aid of the mathematicians and the anatomists to throw the light of their science upon the subject, and relieve the mind of

Your obedient servant,  
JUVENTUS.

### Dress as a Fine Art.

(Continued from page 8.)

The immediate objects of dress are twofold—namely, decency and warmth; but so many minor

considerations are suffered to influence us in choosing our habiliments, that these primary objects are too frequently kept out of sight. Dress should be not only adapted to the climate, it should also be light in weight, should yield to the movements of the body, and should be easily put on or removed. It should also be adapted to the station in society, and to the age of the individual. These are the essential conditions, yet in practice how frequently are they overlooked; in fact, how seldom are they observed! Next in importance are general elegance of form, harmony in the arrangement and selection of the colours, and special adaptation in form and colour to the person of the individual.

The fashion is set, then it is followed by others, until at last it becomes singular not to adopt some modification of it, although the extreme may be avoided. The best dressers are generally those who follow the fashions at a great distance.

Fashion is the only tyrant against whom modern civilisation has not carried on a crusade, and its power is still as unlimited and as despotic as it ever was. From its dictates there is no appeal; health and decency are alike offered up at the shrine of this Moloch. At its command its votaries melt under fur boas in the dog-days, and freeze with bare necks and arms, in lace dresses and satin shoes in January. Then, such is its caprice, no sooner does a fashion become general, than, let its merits or beauties be ever so great, it is changed for one which perhaps has nothing but its novelty to recommend it. Like the bed of Procrustes, fashions are compelled to suit every one. The same fashion is adopted by the tall and the short, the stout and the slender, the old and the young, with what effect we have daily opportunities of observing.

Yet with all its vagaries, fashion is extremely aristocratic in its tendencies. Every change emanates from the highest circles, who reject it when it has descended to the vulgar. No new form of dress was ever successful which did not originate among the aristocracy. From the ladies of the court, the fashions descend through all the ranks of society, until they at last die a natural death among the cast off clothes of the housemaid.

Had the Bloomer costume, which has obtained so much notoriety, been introduced by a tall and graceful scion of the aristocracy, either of rank or talent, instead of being at first adopted by the middle ranks, it might have met with better success. We have seen that Jenny Lind could introduce a new fashion of wearing the hair, and a new form of hat or bonnet, and Mdle. Sontag a cap which bears her name. But it was against all precedent to admit and follow a fashion, let its

merits be ever so great, that emanated from the stronghold of democracy. We are content to adopt the greatest absurdities in dress when they are brought from Paris, or recommended by a French name, but American fashions have no chance of success in aristocratic England. It is beginning at the wrong end.

\*The eccentricities of fashion are so great that they would appear incredible if we had not ocular evidence of their prevalence in the portraits which still exist. At one period we read of horned head-dresses which were so large and high, that it is said the doors of the palace at Vincennes were obliged to be altered to admit Isabel of Bavaria (Queen of Charles VI. of France) and the ladies of her suite. In the reign of Edward IV., the ladies' caps were three quarters of an ell in height, and were covered by pieces of lawn hanging down to the ground, or stretched over a frame till they resembled the wings of a butterfly. At another time the ladies' heads were covered with gold nets like those worn at the present day. Then again, the hair stiffened with powder and pomatum, and surmounted by flowers, feathers, and ribbons, was raised on the top of the head like a tower. Such head-dresses were emphatically called "Têtes." But to go back no further than the beginning of the present century, where Mr. Fairholt's interesting work on British Costume terminates, what changes have we to record! The first fashion we remember was that of scanty clothing, when slender figures were so much admired, that many to whom nature had denied this qualification, left off the under garments necessary for warmth, and fell victims to the colds and consumptions induced by their adoption of this senseless practice. To these succeeded waists so short, that the girdles were placed almost under the arms, and as the dresses were worn at that time indecently low in the neck, the body of the dress was almost a myth.

About the same time the sleeves were so short, and the skirts so curtailed in length, that there was reason to fear that the whole of the drapery might also become a myth; a partial re-action then took place, and the skirts were lengthened without increasing the width of the dresses, the consequence of which was felt in the country if not in the towns. Then woe to those who had to cross a ditch or a stile! one of two things was inevitable, either the unfortunate lady was thrown to the ground—and in this case it was no easy matter to rise again—or her dress was split up. The result depended entirely upon the strength of the materials of which the dress was composed. The next variation, the *gigot* sleeve, namely, was a positive deformity, inasmuch as it gave an un-

natural width to the shoulders. This defect, which was further increased by the large collars which fell over the sleeves, was a violation of one of the first principles of beauty in the female form, which demands that this part of the body should be narrow—breadth of shoulder being one of the distinguishing characteristics of the stronger sex. We remember to have seen an engraving from a portrait by Lawrence of the late Lady Blessington, in which the breadth of the shoulders appeared at least three quarters of a yard. When a person of low stature, wearing sleeves of this description, was covered with one of the long cloaks which were made wide at the shoulders to admit the sleeves, and to which was appended a deep and very full cape, the effect was ridiculous, and the outline of the whole mass resembled that of a haystack with a head on the top. One absurdity generally leads to another; to balance the wide shoulders, the bonnets and caps were made of enormous dimensions, and were decorated with a profusion of ribbons and flowers. So absurd was the whole combination that when we meet with a portrait of this period we can only look on it in the light of a caricature, and wonder that such should ever have been so universal as to be adopted at last by all who wished to avoid singularity. The transition from the broad shoulders and gigot sleeves to the tight sleeves and graceful black scarf was quite refreshing to a tasteful eye. These were a few of the freaks of fashion during the last half century. Had they been quite harmless, we might have considered them as merely ridiculous, but some of them were positively indecent, and others detrimental to health. We grieve especially for the former charge; it is an anomaly for which, considering the modest habits and education of our country women, we find it difficult to account.—*Dress as a Fine Art, by Mrs. Merrifield.*

### Norfolk Shirt.

SIR,—I have enclosed you a pattern for a Norfolk Shirt. You will find it a great improvement on former ones, as it has not any cumbersome plaits running below the belt. The skirt is sewn on to the forepart, after the plaits are formed up the front and under the arm to the required size of waist, the belt is then sewn on and fastened in front at the plait, the pockets are laid on the skirt as marked, and two in the plaits on the breast. There is a double set of buttons on the band, to enable the wearer to tighten or slacken it to suit his comfort. There are four holes up the front, and a stand and fall collar, with hook and eye at

corner, also a box plait is laid up each front, and one down centre of back.

I have made up several and they are very handsome garments.

Yours, &c.,  
W. M.

### City of London Society of Practical Tailors.

Essays and Lectures to be delivered on Friday Evenings at Half-past Eight :—

- July 8. Mr. Batty, "On Waistcoats."  
 " 15. Mr. Evans, "On Frock Coats."  
 " 22. Mr. Dickenson, "On Trousers."  
 " 29. Mr. Digby, "On Armholes & Sleeves."  
 Aug. 5. Mr. R. Tapson, "On DB Morning Coats to button—two buttons."  
 " 12. Mr. Falconer, "On Coats."  
 " 19. Mr. Murray, "On Trousers."  
 " 26. Mr. Southwood, "On Dressing Gowns."  
 Sept. 2. Mr. Craddock, "On Uniforms."  
 " 9. Mr. Smith, "Another system for Coats."  
 " 16. Mr. Rawley, "Some criticisms."  
 " 23. Mr. Edwards, "On Chesterfields."  
 " 30. Mr. Osmond, "On Overcoats."  
 Oct. 7. Quarterly Meeting.

N.B.—Members of kindred Societies are admitted to the Ordinary Meetings of this Society.

### Plates of Costumes.

#### PLATE I.

**SHOOTING COSTUMES.**—In anticipation of the shooting season, we have published two views of the most favored style of dress for this fashionable sport. To those gentlemen who desire that their shooting costumes should afford them the most ample room and ease, we would recommend the Norfolk Shirt with knickerbockers, such as is represented on our first figure. We have given a model of this shirt on our plate of diagrams, combining the latest improvements, and a full letter-press description, so that any further explanation is unnecessary.

Those gentlemen who only shoot occasionally will most probably prefer the style of shooting-dress which is shewn on the second figure. There is really nothing novel in this style of shooting coat, but as it stands the test of time and experience we are justified in concluding that it is well adapted to the purpose. It requires only to be cut very easy to the figure. Patch or flask pockets are most suitable for the outside breast pockets; flaps are placed in the waist seam with pockets under. The adoption of the breech-loader

has rendered unnecessary those tiers of pockets which used to make these garments so cumbersome.

#### PLATE II.

**TRAVELLING COSTUMES.**—We have here displayed the two most fashionable styles of travelling costumes. The first gives a back view of a lounge coat, cut short and fitting close to the figure. This is a favorite style at present of the Oxford men. The principal feature of this garment is that it designs the figure, whilst former styles of lounge coats have always been very ample.

The other figure shews a style of double-breasted morning coat, which has been introduced for travelling and sea-side wear. It is cut very ample, and has flaps and pockets in the skirt; the waist is long and the back broad. The most favored material for these suits is Cheviot, with ivory buttons to match.

### Answers to Inquiries.

No. 65.—Opinions differ as to whether the taking out of V's in neck or breast alters the position of a coat or not. Some cutters affirm that when a V is taken out of the neck it only produces round on the chest, and when taken out of the breast it only shortens the front. Others say that the taking out of V's straightens a coat.

No. 66.—Boys, like men, differ in shape, and so comprise every variety of figure, but generally they may be considered as the short stout figure, being thick round the neck, head backward and shoulders forward, consequently they require the back lowered on top, the shoulders lengthened and hips well sprung out.

No. 67.—1. Let out top fork and through seat, and take a fish out of hip. 2. Or rip the leg seams, and pass the under sides up half-an-inch, letting out at bottom the quantity passed up for length of seat.

### Plate of Diagrams.

Dia. 1-2 illustrate Mr. George Smith's Improved Trousers System, adapted to corpulent figures.

Dia. 3-8 is a model of an improved form of Norfolk Shirt, which is frequently used for shooting costume.

**ERRATA.**—We beg to call attention to an error which occurred in our last number, describing Mr. Reinhard's Riding Habit Skirt System. The measure from waist to ground is given as 46 instead of 36. The other lengths must be shortened accordingly.





Thos Way, Lithographer, 13, Wellington Street, Strand. August 1870

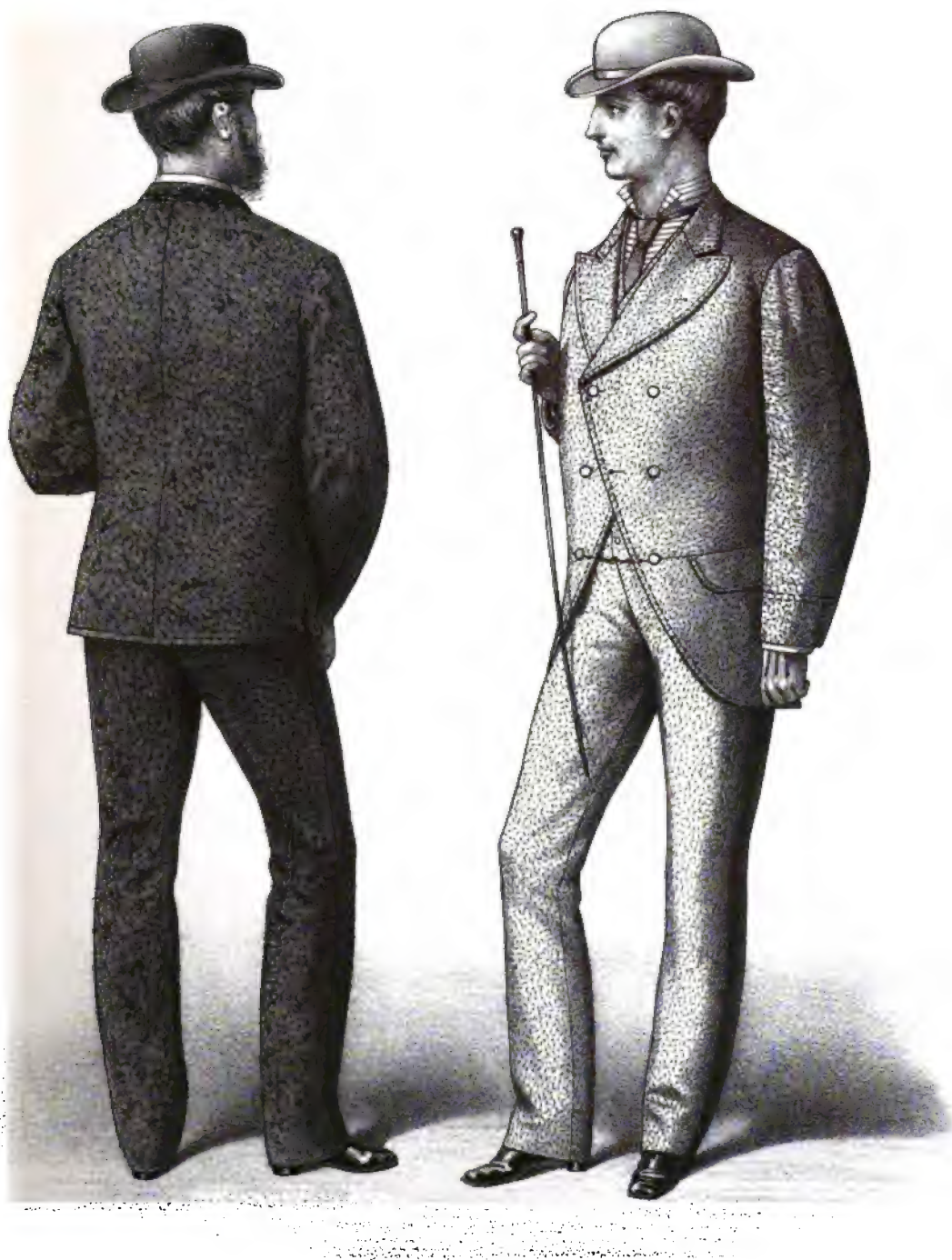
Plate N° 1

THE WEST END GAZETTE

ENGLISH COSTUMES.







Tho<sup>s</sup> Way, Lithographer, 13, Wellington Street, Strand. August 1870

Plate N<sup>o</sup> 2

THE WEST END GAZETTE

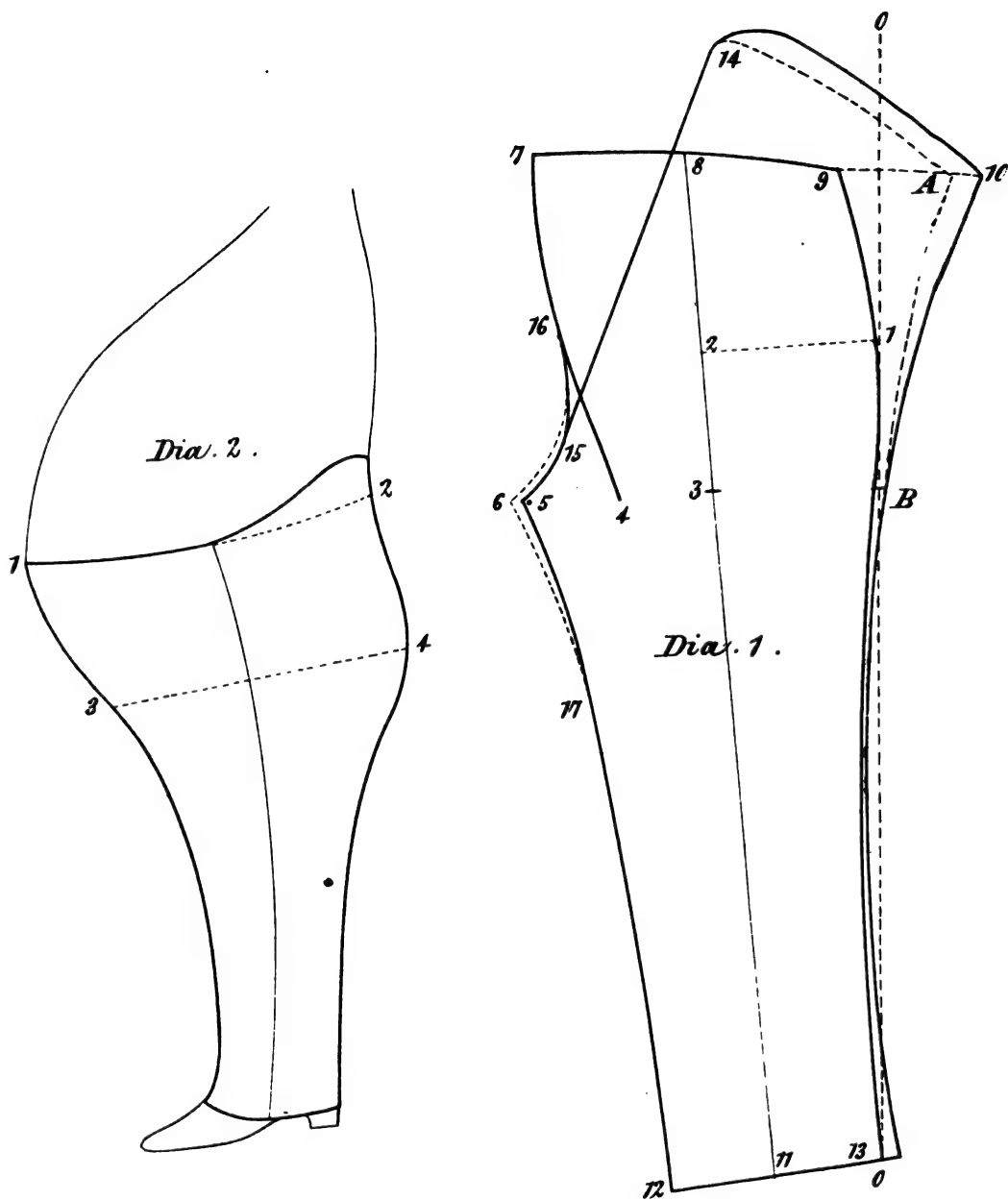
ENGLISH COSTUMES.



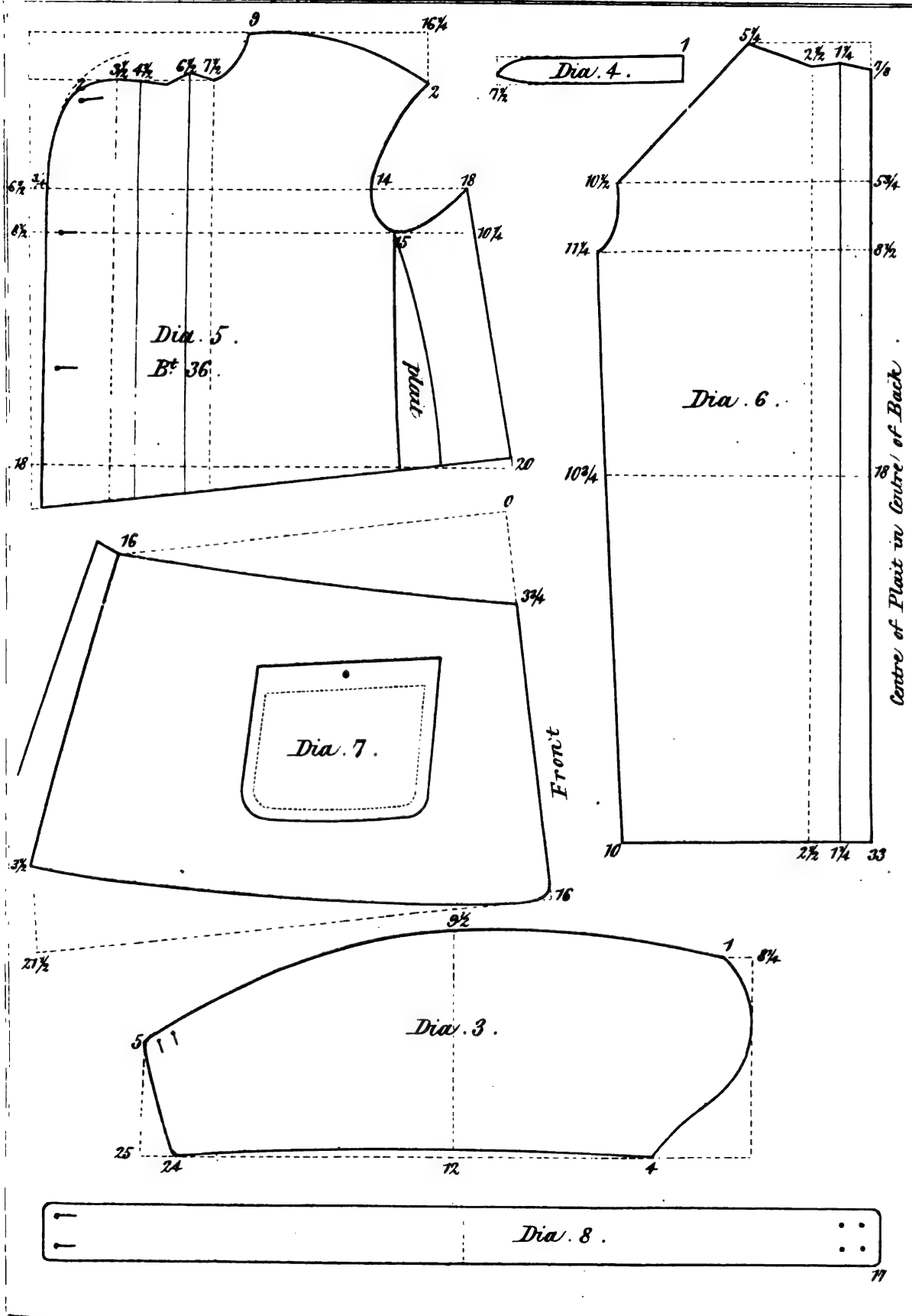


August 1870.

## THE WEST END



Scale  $\frac{1}{8}$  in.





# THE WEST-END GAZETTE

OF

## Gentlemen's Fashions.

VOL. 9.

SEPTEMBER, 1870.

No. 99.

### Shoulder Measure Habit System.

By JAMES ODOM.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—I will begin with dia. 1, which represents my plan for taking the cross or shoulder measures. It will be observed that these measures are taken in the same way as those of my coat, and the application of them is somewhat similar. The very position of the model will suggest to the minds of practical men that they can be quickly and delicately taken. The method I have adopted is never to move from the position I first take, just behind the left shoulder, commencing with the cross or shoulder measures; raising my left arm and letting the tape drop in front of the lady's left shoulder, then, with the left finger and thumb, place the end on the nape of neck, and pass the right hand under the arm, and bring it round, first, to the nape, No. 1; next, straight across the blade-bones to centre of back, No. 2; and, lastly, to centre of back at No. 3. Now gently lift the arm and measure from centre of back (No. 2) to elbow and wrist, the length of sleeve; and before the arm has time to drop in its place, take the length of side-seam close up, and immediately under the arm to hip, and thence to the ground. Now place the tape again on the nape of neck, and measure round the neck to the top button in front, thence to opposite bosom, and length of point at bottom. Now take the breast measure just above the bosom, next, the circumference of the most prominent part, and the waist; this last measure must be taken tight, and cut half-an-inch smaller than measure taken; lastly, take the length of back and down to bottom of fashionable skirt. Adhering to the above rules, the measures can be so taken that the most fastidious of ladies could not complain—all measures should be taken as quickly and delicately as possible. The first shoulder measure gives height of back, depth of scye, and length of shoulder strap. The second

pitch of forearm-seam. The third shoulder measure produces the balance, or required quantity from nape of neck round scye to No. 3, and the three measures combined define those technical and often misapplied terms, which many use and few properly understand, such as straightness and crookedness, high and low axila, high and low shoulders, flat and round back, &c., &c. The graduated measures must in no case be used. The measures for drafting the enclosed are as follows: shoulder measures 24 21 23½, breast 16, bosom 17, waist 13, side 7, waist 15, length 23.

To draft the back, Dia. 2, draw the line A C, make A to B half an inch, more than one-fifth of first shoulder measure (5½); square B F with A C, make B D 4½ inches, square D E with B D one inch, make B to F half an inch more than one-third of second shoulder measure (7½), and B to I through E one-half the bosom measure (8½); C to J one-half the waist (8½), I to J length of side seam (7), A to G 2½, or to fancy, G to H a quarter of an inch.

To produce the forepart, Dia. 3, draw the line I K, place the back as shown with point B touching point I, and let the line B E I rest upon the line I K, make I to J one-half the second shoulder measure (10½); square M with I J, make J to M five inches, square N with J M, make M to N three inches, draw the line from J through N and O; make J to V back, one-eighth of second shoulder measure (2½); halve J V in Z, measure from Z to line at O, half the first shoulder measure (12); make V a pivot and sweep at O down to S two inches, place the back as shown with back seam touching the points O S, shape the shoulder by the back and drop shoulder point at scye one inch, make O to P half an inch more than one-eighth of first shoulder measure (3½); square R with O P, make P to R one-sixth of first shoulder measure (4), I to L two inches less than bosom measure (15), and I to K 1½ inches more than bosom measure (18½); square down T with K I the length of side seam (7),



T to U one inch, and shape the front from R through K and U. This front is rather more pointed, or longer at the point, than they are worn at the present time. My object being to work out my system, it can be made shorter without altering the fit. Square down at L and make the point of bosom one inch below the line K I, make A W one-half the waist ( $6\frac{1}{2}$ ), and U T one, and W to D give the rest of the quantity to make up the waist measure, less half an inch ( $12\frac{1}{2}$ ); shape the scye from F to half an inch above V through Z, cutting the line J M at half an inch above the point J, also about  $2\frac{1}{2}$  above the point J, and continue on to Y.

To draft the back skirt, Dia. 4, draw the line J M, make J to M one quarter of waist ( $3\frac{1}{2}$ ); square E and A with J M, make M to E and M to A one quarter of waist,  $3\frac{1}{2}$  each; J to S the length of fashionable skirt.

To produce the Hussar skirt, Dia. 5, draw the line O O the waist measure (13), square O D with O, one quarter of waist ( $3\frac{1}{2}$ ); square M with O D the length required, and shape as worn.

(To be continued.)

### Mr. George Smith's Improved Trousers System.

(Continued from page 5.)

Dia. 6 is intended for a person whose waist is 32 and seat 38—the figures or reference are the same on Dia. 1, Pl. 98.

Dia. 7 and 8 I have given to shew my method of producing or cutting trousers with border down the side. Dia. 7 represents the trousers as cut, that is, the fronts; the line from 1 down is the edge of cloth, proceed as before, 1 to 2 one-third of seat, &c. I take as much out as at C, so that the distance from 8 to 9 when sewn up will be the same as 8 to 9 on Dia. 8. Further, if Dia. 8 be compared with Dia. 7, as from 6 to 13, the side-seam of Dia. 7 is represented by the dotted line as from 6 to 13; now the way I proceed to effect this alteration is to get an iron and stretch as 4 to 5, Dia. 8, and shrink as 6 to 13, till the line 8 20 11 crosses or divides the knee measure, as at 20, between the leg and side-seam, then the side-seam takes the form of straight line as represented on Dia. 8. This being done I next proceed to form my under sides.

The way I take my trousers out of the cloth, especially plain cloths or some mixtures that do

not show the pattern, is to open the cloth and put the side-seam of the underside to the crutch point of the undersides. Blacks I always cut this way, for the following reasons, I can cut a larger pair of trousers without fork pieces, and generally larger hollowings.

Before long I intend taking up the subject of trousers cutting in reference to the position of the feet, hoping in the meantime your readers will put to practice the plan I have here laid down and say which is the best extant.

I remain yours,

GEORGE SMITH.

### Correspondence.

#### MR. G. SMITH'S TROUSERS SYSTEM.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR—May I trouble you for a small space in your Journal, as I wish to ask Mr. Smith whether he considers the size of bottom ought to influence the position of top front of trousers—"point 7, dia. 1," in your last number. By looking closely into the system I think he will find that such is the case.

I will now attempt to substantiate what I have adduced. Point 11 is between 13 and 12, point 2, one-third of seat, from line 0 0; then draw line, 8, 2, 11, and from this line you obtain the position of front, point 7, one-fourth of waist from line so drawn.

Now Sir, it appears to me the position of point 8 is influenced by point 11; that being the case, point 11 must be one of vital importance, not to be obtained by intended width of bottom.

I see that Mr. Smith has altered points 8 and 10 from waist to seat measure; but how would that act? in men with large hips and small waists should we not have too crooked a seat?

Trusting to hear from Mr. Smith through the *West-End Gazette*.

I am, Sir,

Your obedient servant.

W. K.

P.S.—I should also like him to show how much he takes out for dress.

#### MR. W. H. SMITH'S TROUSERS SYSTEM.

DEAR SIR,—I have of late noticed in the *Gazette* several eulogistic remarks concerning Mr. George Smith's Trousers System, but no one has ventured to criticise Mr. W. H. Smith's

System which appeared in No. 75. I have tried them both, and on the principle of speak as you find, I beg to say that in my humble opinion Mr. W. H. Smith's is to be preferred both for simplicity and fit.

Yours truly,  
AN OBSERVING JUNIOR.

#### DR. WAMPEN'S WORKS.

DEAR SIR,—I have heard it repeatedly affirmed that a portion, or epitome, of Dr. Wampen's works are in the *Gazette*. Would you be kind enough to inform me through the enquiry column next month in what number, and under what signature I should be able to find them.

Yours truly,  
TRIMMER.

[Our Correspondent is most certainly misinformed, as no epitome of the learned author's works has appeared in our pages, nor in the pages of any other Journal that we are aware of.—Ed. W.E.G.]

#### British Industrial Progress.

Whilst two of the foremost nations in Europe, distinguished for the cultivation of their inhabitants and the high position each has obtained in the ranks of literature, art, and science, and all that characterises modern civilization, are struggling for mastery in a terrible war, aided by all the modern instruments of destruction which spread death and desolation around, we cannot but turn with thankfulness to the contrast of the peaceful struggle which is taking place at the same time in our own dear country between the workmen of various countries at the Workmen's International Exhibition now being held at the Agricultural Hall, Islington.

The chief aim of this Exhibition is "to encourage good work, and to revive the personal interest and pride which men used to take in the objects created by their own hands." How much this is needed at the present time in our own trade the experience of almost every one who is connected with the cutting room will readily testify. This Exhibition is distinguished as a Workmen's Exhibition because the name of the workman by whom the article is made must be attached to it. It was hoped this would induce workmen to exhibit their skill in their various trades, as they would reap the honour of their labours; how far this has succeeded in some instances we shall presently see.

A visit to the Exhibition will well repay any one who takes any interest in manufactures or art; but any notice of the principal productions exhibited would not come within the scope of this Journal.

We are naturally led to look for some specimens of the skill of English tailors, and those of tailors of other countries, and by means of comparison of workmanship to form an opinion as to what rank our workmen are worthy to hold in the industrial army. We hoped to be able to point out their various excellencies, and to discover their deficiencies; but above all we hoped that English tailoring might be favourably compared with that of any other nation. What was our surprise, and even mortification, on searching through the Exhibition, and afterwards carefully through our catalogue, not to find one specimen of English tailoring exhibited.

(To be continued.)

#### On the proper Height of Back for Short Stout Figures.

REPLY TO "JUVENTUS."

SIR,—Your correspondent, "Juventus," seems to be in a dilemma which a little more reflection might have removed, or else he seeks to place the advocates of cutting, by a combination of height and width principles, in a fix from which he thinks they cannot extricate themselves.

He states that, supposing we have to cut a coat for a customer measuring 5 ft. 8 in. in height, and 48 in. breast, if we cut the back by a proportion of the breast measure, any novice would see that we should produce too great a length of back, so he tries a proportion of the height; for he observes, although the man has increased in width, he has not increased a pin's-point in height. He puts the coat on the customer—again he fails; it is tight and uncomfortable, and the customer complains. He has tried a proportion of the width, that is too great; and he has tried a proportion of the height, that is too small; hence arises his trouble, and he naturally asks if it is a combination of height and width that is required, and, if so, what are the relative proportions.

As I understand that "Juventus" means by length of back the distance from nape of neck to bottom of scye, I will endeavour to explain, as clearly as I am able, the reasons why two men of equal height but of different width require different depths of scye. Let us take two men of

the same height, say 5 ft. 8 in., the one shall be 38 in. breast, and the other 48 in. I would cut a proportionate coat for the first figure, and we will presume that it fits him; now arises the question, as I have to cut a coat for a figure the same in every respect except the width, if I took the pattern of the first one, and simply increased the width, would it fit the second man? Certainly not; it would be tight and uncomfortable. But why not? I think I can hear "Juventus" exclaiming; "you have increased the width to his measure, and there is not a pin's-point difference in their height." I reply because the second figure is a disproportionately broad figure, and must be treated accordingly. It is evident that if the first man was to increase in size until he measured 48 in. chest, he would also increase in length of shoulder and back. We should therefore have to give increased length of shoulder and back to our first pattern, as well as increased width to fit the second figure. We thus see that *two figures having the same degree of height*, but differing in width, would require different depths of scye. The figure has increased in length about the shoulders and neck, although it has not increased on the whole. Speaking roughly I should say half-an-inch extra depth would be required for this degree of disproportion in height and width. If "Juventus" is once convinced that the principle is correct, his judgment will soon guide him to the correct degree of extra depth that will be required. It must be remembered that I am not treating of a corpulent waisted figure, who stands extra erect, and therefore requires a short back, but that I am endeavouring to show anatomically and practically why increased width requires increased depth. In conclusion, I say that the depth of back for proportionate figures consists of a certain proportion of the height, and that, when figures increase in width, the depths must be also increased in proportion.

Yours truly,  
BOWYER.

### Plates of Costumes.

#### PLATE I.

Amongst the various styles of dress which are peculiar to this period of the year, the one which we have here shown on the first figure is the most elegant and appropriate. It consists of a rich Genoa velvet Lounge Jacket, either black or of a rich brown shade, a white drill French vest, and a light angola trousers; this forms a nice

gentlemanly afternoon promenade suit, suitable for the country mansion or seaside.

On the other figure we have given a style of dress which has been much favored during the prevalence of the warm weather. The peculiarity of this dress consists more in the material and the manner of getting up the Frocks rather than any novelty in the form, although it will be remarked that the waist is a trifle longer as well as the skirt than they have been worn. The material of which these summer frocks are made, is either a fine grey or drab angola or cheviot; they are lined with silk to match, which is carried to the front edge or to the back of the holes, so as to be as thin and light as possible, but more frequently the outside collar is of colored velvet to match, and the facings of the same material as the body.

These coats are worn buttoned two holes, and *without* a vest underneath: a light trousers to match, and a white hat, completes a very gentlemanly summer costume.

#### PLATE II.

Our Plates of Costumes would always seem incomplete unless we gave a representation of a costume for hunting. Whilst some gentlemen never change the style of their hunting dress, others get tired of wearing always the same shaped coat, and therefore desire a change, even if it is not an improvement.

The style here given is the old-fashioned dress-coat style, with curved straps and rounded skirts. The pockets are placed in the outside plaits, but more frequently they are placed under the flaps at the waist. Treble milled scarlet is the usual material, but some quiet-dressing gentlemen prefer treble melton; in this case the seams are all laid on and double stitched, so as to make it impervious to rain; the lining is either of fine angola or flannel; a wristlet of the same material as the sleeve lining is drawn to the size of the wrist with elastic, and sewn to the bottom of the sleeve lining. Another requirement of this coat is a piece of a cloth forming a flap, between seven and eight inches long, and tapering from four to eight inches wide at bottom; this is sewn to the back tacking, and prevents the back opening, and so protects the seat from rain.

### Plate of Diagrams.

Diagrams 1—5 are illustrations of Mr. James Odom's Shoulder Measure Habit System.

Diagrams 6—8 are further illustrations of Mr. George Smith's Trousers System.



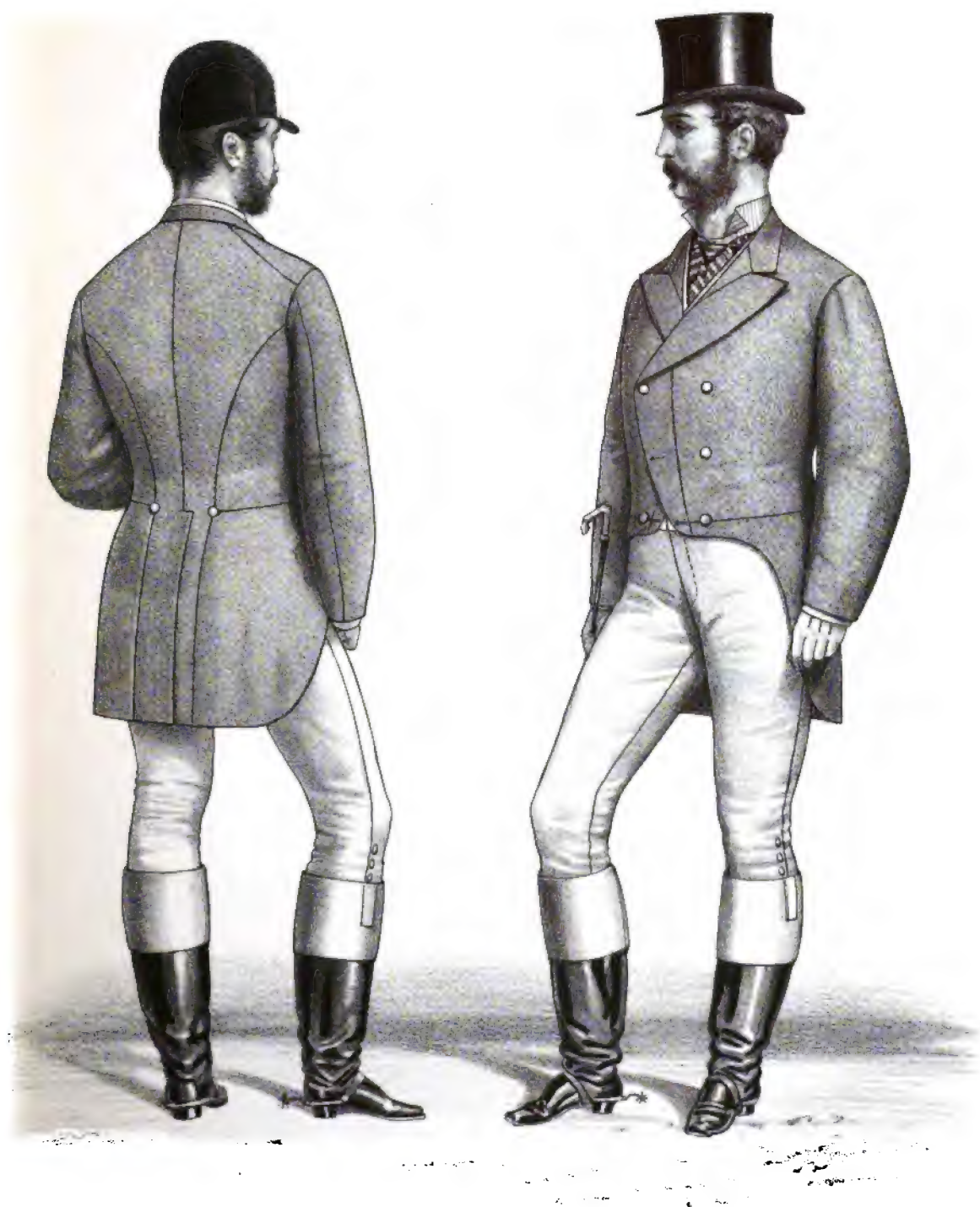
Tho<sup>s</sup> Way, Lithographer, 13, Wellington Street, Strand. Sept<sup>r</sup> 1870.

Plate N<sup>o</sup> 1

THE WEST END GAZETTE  
ENGLISH COSTUMES.







Tho<sup>s</sup> Way, Lithographer, 13, Wellington Street, Strand. Sept 1870.

Plate N<sup>o</sup> 2

THE WEST END GAZETTE

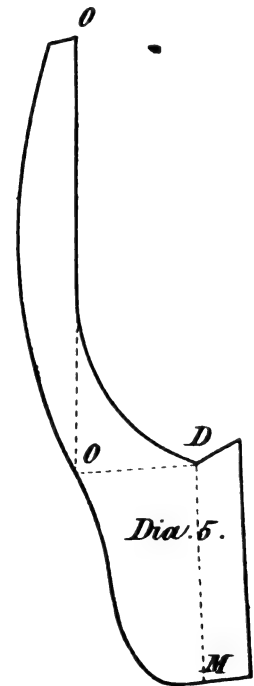
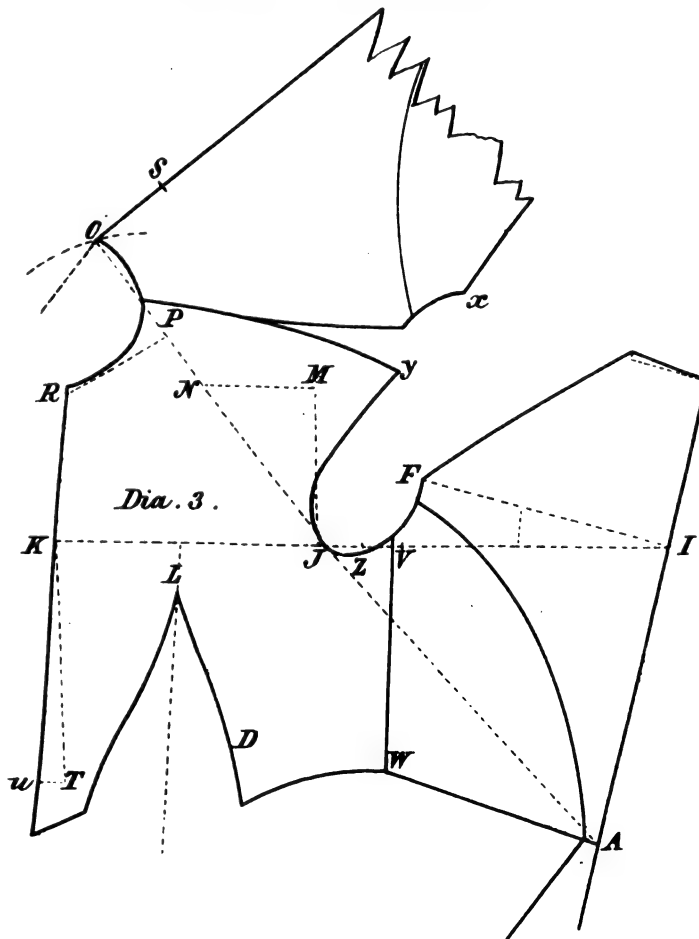
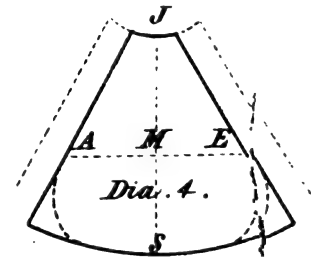
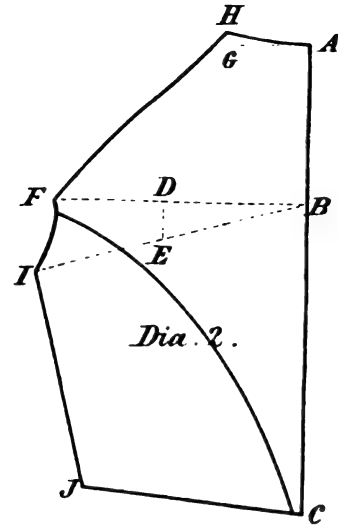
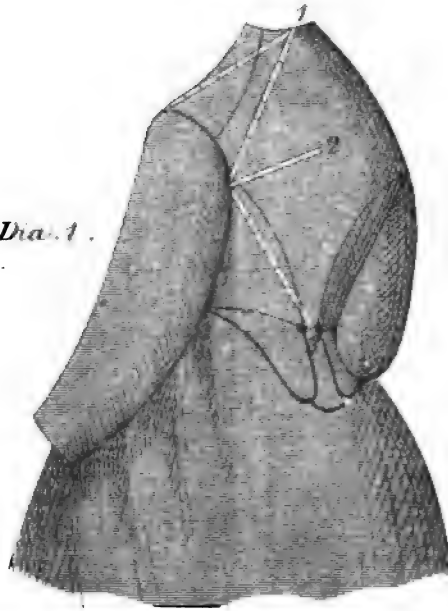
ENGLISH COSTUMES.

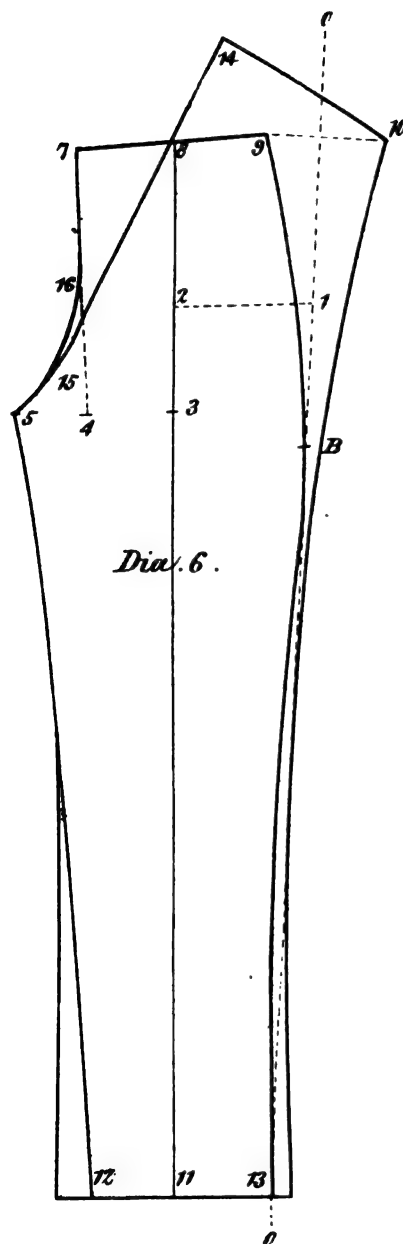
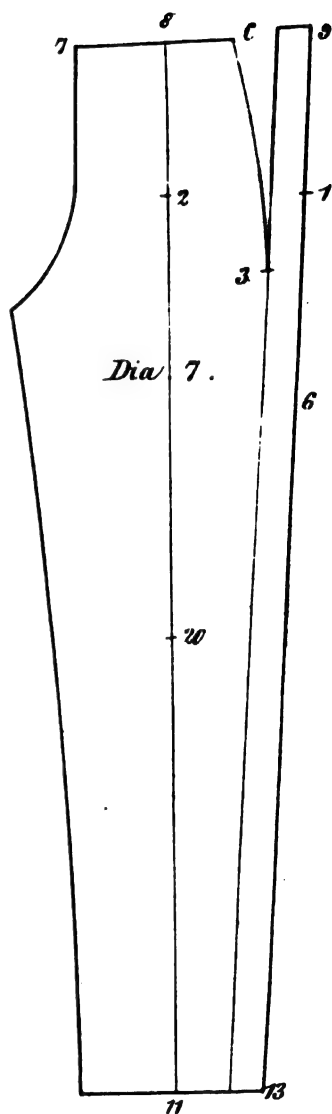
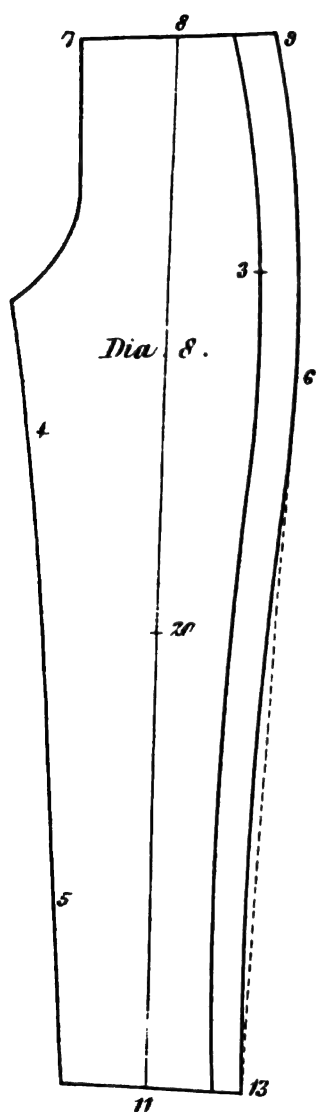


1



*Dia. 1.*







# THE WEST-END GAZETTE

OF

## Gentlemen's Fashions.

VOL. 9.

OCTOBER, 1870.

No. 100.

### Professor Everett's American Art of Cutting.

A special meeting of a very interesting character was convened by the "Metropolitan Foremen Tailors' Society," on Tuesday evening, the 20th ult., to receive and hear Mr. Everett, from New York, professor of the American Art of Cutting, explain and demonstrate the principles of the American Art of Cutting.

Mr. Everett, after being introduced to the Society, observed that he was anxious to afford the London trade an opportunity of judging the merits or demerits of his system of cutting.

The principal feature of Mr. Everett's method is that he measures the chest by means of a simple instrument of his invention, which is placed under the arm, and attached to the body by means of two leather straps. He then takes a series of measures, which are afterwards applied to cut the pattern. The measures are taken in straight lines, which is a great advantage in taking measures on the body. This system of admeasurement differs principally from others in that several of the cross measures are taken together, thus acting as a check on each other. Mr. E. disclaims any prior knowledge of the figure he has to clothe; it matters not whether the man is erect or stooping, high or low shouldered, according to what the figure measures so the coat is cut. After he had measured and cut a pattern for one of the members, and submitted it to their criticism, Mr. Prewett said he would shew two specimens of the gentleman's productions. He considered an ounce of fact was worth a pound of theory, so he had made two garments, one for himself and another for one of his employes; the one for himself was made in velveteen, and the other in canvas. Mr. P. put the morning coat on, and the youth the jacket, and these were carefully and critically examined, and the unanimous opinion was, that

they were not only good, but admirable fitting garments.

An unanimous vote of thanks was tendered to Mr. Everett for his kindness and courtesy in attending the Society's meeting. There can be no question that if the exact measure of a man's body can be taken, the cutter can readily cut to it, so that the problem to solve is, how to measure accurately the body? This Professor Everett professes to be able to accomplish, and to teach others also. One thing is certain, that the instrument is simple, and that the measures which he takes are applied in a different and more practical manner than any we have seen in practice.

We can cordially recommend Mr. Everett to the attention of our confrères, and especially those who are studying or practising the principles of admeasurement.

### Shoulder Measure Habit System.

By JAMES ODOM.

(Continued from page 10.)

To draft the sleeve, Dia. 6, draw the line L D, make L to O half an inch less than one-half the second shoulder measure (10), deducting width of back; square O with L O, make N one-third of second shoulder measure (7). Make N a pivot and sweep from L till it cuts through the line O O, square N with O O, make D the length of sleeve, make L a pivot, and sweep D N; shape the sleeve to fashion.

(To be continued.)

### British Industrial Progress.

(Continued from page 11.)

We are sorrowfully led to conclude that English tailors take no interest in their calling, beyond the mere act of money getting; and that this affords further evidence of our retrogression in the path of industry.

If our trade as a body take little or no care of our comparative position in the industrial army, and if our men, as a class, are becoming less skilful every year, we hold it to be a gross act of unwisdom not to avow it, however much it may grieve us, and a simple duty to endeavour to discover the various causes, and to find, if possible, a remedy for them.

It is an undoubted fact that employers are loudly complaining of the inefficiency of their workmen. If these were only isolated cases we should not feel it worthy of remark; but when employers and foremen, both in town and country, unite in protesting against the incapacity, and even the insolence, of the journeymen, we are compelled with regret to notice it, in the hope that the statement of the facts will cause further careful enquiry and wise suggestions to be made by the thoughtful reflective minds of our trade.

There is no doubt that skilled labour is becoming every year more scarce, and we are of opinion that this may be traced to various natural causes, some of which admit of practical remedy. The primary object of every man's labour is to obtain means of sustenance; and, secondly, any little luxury that his means will command, and he will also endeavour to get these by the smallest amount of labour that necessity compels him to give; hence every man who works at a trade will endeavour to obtain the largest amount of money for the smallest amount of labour; and not only will he do this, but if he can obtain the same remuneration for a class of work which requires less attention, thought, and skill than a higher class of work—most assuredly he will choose the inferior rather than the superior class of work. The love of his work and the pride in his calling may induce some men to apply all their powers to produce high-class work; but the great majority will always be induced to regard the immediate results of their labours as the great good to be obtained, and no reasonable man can be surprised. Now we appeal to the masters and foremen of this metropolis, and ask, is it not a fact, that the most skilled workmen in your employ are not earning the largest amount of wages? do not men whom you would not trust to make a superfine cloth coat, earn more wages in the same time than men who are working on the finest work?

*(To be continued.)*

### Correspondence.

MR. JAMES ODOM'S COAT AND HABIT SYSTEMS.

SIR,—Having been a subscriber to the WEST-END GAZETTE for a long time, and a foreman the last eighteen years, I always peruse it with interest

every month on its publication, and have at times tried various systems which I thought worth trying, and was much struck with our friend Odom's system, published in your last January number. I have tried it successfully, and thank him for putting before us so good and useful a production. But one point I should like our friend Odom to enlighten my darkness upon, which is this: I read, "to draft the back, Dia. 5, mark from A to B three-quarters of an inch more than one-sixth of first shoulder measure." Now, I find some short-necked, broad-shouldered men measuring 29 inches, on account of width across the shoulder. Now to go down one-sixth, with three-quarters of an inch added, gives it a long back upwards, whereas my man requires a broad but short back. I have cut four coats for this class of men, and found them all considerably too high in the neck. With this exception I have found the system work admirably, and have used it in the place of my old system. If on this point our friend can throw any light, I shall feel obliged.

Yours respectfully,  
ENQUIRER.

16, Silver Street, Halifax.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—Being a constant reader of your valuable Gazette, and always looking on it as a medium whereby one member of our trade may impart information to another, I have taken it upon myself to put a few questions to James Odom, in reference to his habit body, as printed in last month's number. He has introduced a new way of taking his measure for the ground-work of his system. My reason for troubling you is, that in my humble opinion his explanation is not explicit enough on some of the fundamental points of his system. In the first place, he measures from the nape of neck round the front of shoulder, back to the given point 1, at which he started; then he tells us that he takes divisional numbers from that measure to find his points. That may come right in the figure he has placed before the trades, or at least the cutting community of the trade. To commence with, his first shoulder measure is 24. Now to find the true height of back from A to B, he tells us to make it half an inch more than one-fifth of shoulder measure, which is 5½; but he may find one that is high, or what may be termed square in the shoulders, and very wide across, which will measure perhaps 25 first shoulder measure; so instead of shortening the distance A B, he increases the height of back, and in my humble opinion that habit would come up

on the back of the head, and be a support to the *chignon* of the lady who was disposed to wear one. Another feature which I think cannot in all cases be relied on, is the depth of scye. To find that he tells us to square the line B F, then mark B to D  $4\frac{1}{2}$  inches, from D to E mark 1 inch, then you have to draw the line B I, intersecting the mark E; so in all cases the distance between E and I would be the same in stout as in slender figures. He says we are to do away entirely with the graduated tape, thereby putting such numakulls as myself in rather a puzzle. If you were to graduate the distance D E with a graduated tape according to your size, then I should be out of my difficulties in the matter; but as the rule is laid down at present, I am in a fog as to how he can get a habit to fit for all shapes, as he leads us to understand that the distance A B shall not vary, but that it shall at all times be one-fifth and half an inch of first shoulder measure, and that all shoulders are to be placed in one position; high and low shoulders, according to his theory, are out of question altogether; and as there are others who are men of more experience than myself who are in the same mist as I am in, it would be a great favour on the part of Mr. Odom if he would define some of those points more explicitly than he has done. In my opinion a graduated tape would be a benefit.

J. RAE.

TO THE EDITOR OF THE WEST-END GAZETTE.

DEAR SIR,—Will you kindly answer me the following in the October number of your *GAZETTE*. Is the point or measure, No. 2 in the shoulder-measure system, published in the January number, from nape to a line level with the bottom of scye, or higher up; also, if you consider the one inch additional sufficient for Chesterfields made of Elysians, Witney cloth, &c., if you would allow more, please say what quantity.

I remain, dear sir, yours respectfully,

ENQUIRER.

### Mr. James Odom's Replies.

TO THE EDITOR OF THE WEST-END GAZETTE.

DEAR SIR,—In answer to your correspondent "Enquirer," respecting my coat system, published in the *WEST-END GAZETTE* of January last, it is gratifying to know that he has made the progress he has, so as to be able to adopt it in preference to his old system, which he has used for so many years, and I have to thank him for thus publicly acknowledging its merits. But your

correspondent appears to be in a slight dilemma respecting the points A B, Dia. 5, and he states that for some short stout figures he has found my system produce the back too high. Now how this could take place I am at a loss to know. If the measure be correctly taken from No. 1, round the front of scye back to No. 1, (Dia. December, 1869), there cannot be too much cloth. If the measure be tight, the cloth will be the same. He says he has found some measuring 29 shoulder, &c., &c. Now, sir, I have found the size of shoulder vary from 26 to 29, and all have measured the same in the breast, and yet the difference of the size of shoulder never alters the point A, since I work down from that point, and so give greater depth of scye. Now I contend that from A to B, and B to K, and K to O, all combine to give increase of size rather than height. If your correspondent will cut two patterns, one by 27 23 24 shoulder, and 18 breast, the other by 30 26 27 shoulder, and 20 breast, and place the patterns together, he will find that it is like putting two inches down the back seam and round the neck, also two inches down the front, giving extra size in all the parts requiring it; all this I call extra size, not height. Your correspondent could not have drafted the coats properly. The amount I give for every extra size, from A to B is one-fifth of an inch, and if an 18 breast requires a 27 shoulder, then a 29 shoulder would get three-eighths of an inch more depth of scye. Whatever the size of breast might be, and supposing it was 20 breast, which corresponds with a 29 shoulder, I don't think many of your subscribers would think that too much depth to give for that extra size.

With regard to your correspondent, Mr. Rae, respecting my habit system, published in your last September number, I can only say, that it being based upon the same principle as that of my coat, the arguments herein adduced will apply. He says I have introduced a new way of taking and applying my measures. Be it so. I think he has formed wrong ideas altogether of my system, and as he has gone so far as to notice it, I hope he will lay aside all prejudice and give it a fair trial. He says, the points D E, Dia. 2, being stationary is wrong, and could be better worked out with the graduated tape. Now, if he would take the trouble to draft three patterns, the first by the shoulder measure laid down in the system, then take the graduated tape and draft two sizes larger, he will see the mistake he has made, and how utterly impossible it is to carry out the principle of admeasurement with the graduated measures. I should like to have entered more fully into these matters, but your

space forbids. I am prepared to substantiate at any future time all I have said.

The point B K, Dia. 5, January, comes direct under the scye, but is not on a square with the bottom of scye; and in taking this measure, Dia. 5, December, 1869, No. 2 point should be about two inches above the square. In order to secure the most prominent part of the blade-bone, one inch additional size of shoulder is quite sufficient to give for ordinary chesterfields; but for very thick materials, two inches would not matter, providing it is given at the three points 1, 2, and 3, December, Dia. 5, so as to preserve the balance. It must be borne in mind that the system as published is merely the system, the style, &c., I leave with your readers. For some I should shape it closer down the side seam. As I use no other system, I can do almost what I like with it, and not cause it to be out of gear.

I am, Sir, yours, &c,

JAMES ODOM.

## Plates of Costumes.

### PLATE I.

One of the most interesting questions for the tailor at this moment is, what will be the fashionable style of overcoat this winter? We have endeavoured to collate the most reliable information on this subject, which we hasten to place before our readers.

As the Winter season has not actually commenced at the time of our writing, it will be understood that we are speaking of the intentions of different houses rather than accomplished facts. It would be easy to determine in our minds what will be the prevailing style this winter, but we prefer to be more accurate, and therefore more reliable, as we inform our readers each month of the actual styles worn in the west-end of London.

### PLATE II.

We hear generally that the Frock Great Coat will be the most fashionable style this winter, with various modifications, such as we have depicted it on this Plate; for instance, in this, as well as all other coats, they will be worn longer in the skirt and waist; for example, coats which were cut 18½ waist and 36 long, would now be cut 19 waist and 38 long. The back is cut whole, thus avoiding a seam which, in some materials, as a treble milled diagonal, is unsightly. The skirts are still cut with very little spring, so as to avoid any springing out at the bottom. The sleeves are of a moderate width upwards, but a little larger at bottom. A good bold lapel

is required. There are five holes up the front, three to button and two in the turn, as the waist is now made a little longer. This can be easily done, as when there are only four holes up the front, it is difficult to get the proper height of buttoning; two would be too low, and three too high. The collar must be made to correspond with the front, and becomes rather wider over the back, such as is best shown on the back figure of Plate 2.

Some houses say that loose garments will be still more generally worn. A favorite style is the double-breasted sac or pea coat, as distinguished from the pea jacket, as this is longer and used as an overcoat. It is made without a back seam, slightly designs the shape, and has a slit at the bottom of side seams. The back must be well shrunk in the middle so as to take away some of the superfluous stuff from the waist. The front is double-breasted; there are flaps in the skirts with pockets under, and a breast pocket outside the left breast.

The other view shews a Chesterfield such as has been more generally worn—that is, with a lapel turn, and fly front, but this is also longer than last year. On our Plate of Diagrams we have given another style of turn, which is preferred by some houses, as it is more easily adapted to buttoning up at the neck; the pockets are in both cases in the skirt, and a breast-pocket is put outside or inside, according to fancy.

The materials most generally selected are of the loose woolly kind, such as Elysians, fur, beavers, &c. Some patterns of fancy mixed colours, have been introduced; but we think that plain colours such as black and blue, or Oxford or Cambridge mixture, will be most generally worn. We have shewn these coats bound with velvet; as a great many will be made this way this winter, diagonals, Berlins, and all such classes of materials will be braided with mohair braid; and a neat fancy button of the same material has been introduced and adopted.

Our artist has very nicely drawn the most fashionable style of trousers and trousering. Bold broad lines of various colours, and other lines having a smaller line running through them, will certainly be the fashion this winter.

## Plate of Diagrams.

Dia. 1-3 is a model of a fashionable Chesterfield for the ensuing season.

Dias. 4-7 are the remaining parts of Mr. James Odom's Admeasurement Habit System.



Thos Way, Lithographer, 13, Wellington Street, Strand October 1870

Plate N<sup>o</sup> 1

THE WEST END GAZETTE

ENGLISH COSTUMES.







Tho<sup>s</sup> Way, Lithographer, 13, Wellington Street, Strand. October 1870

Plate N<sup>o</sup> 2

THE WEST END GAZETTE

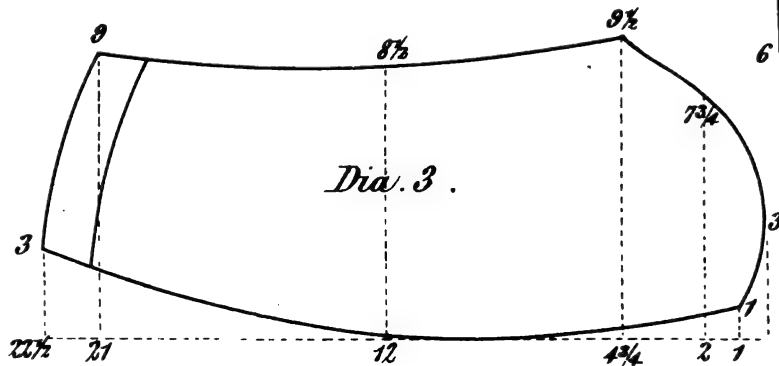
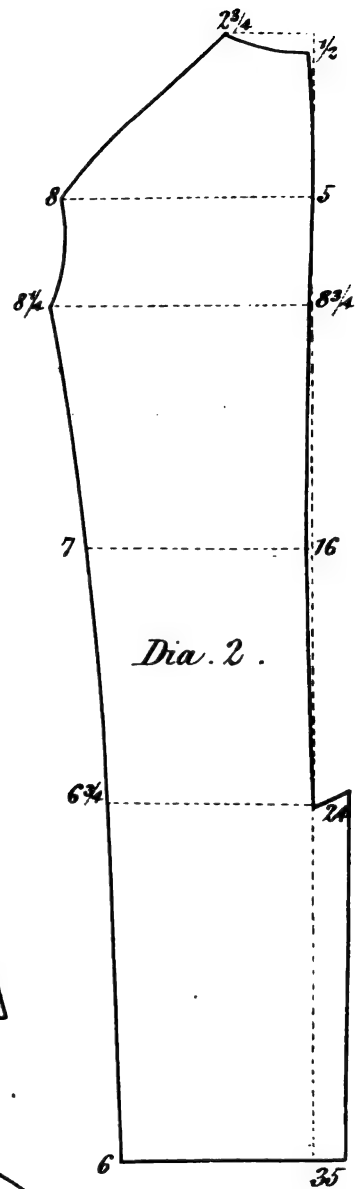
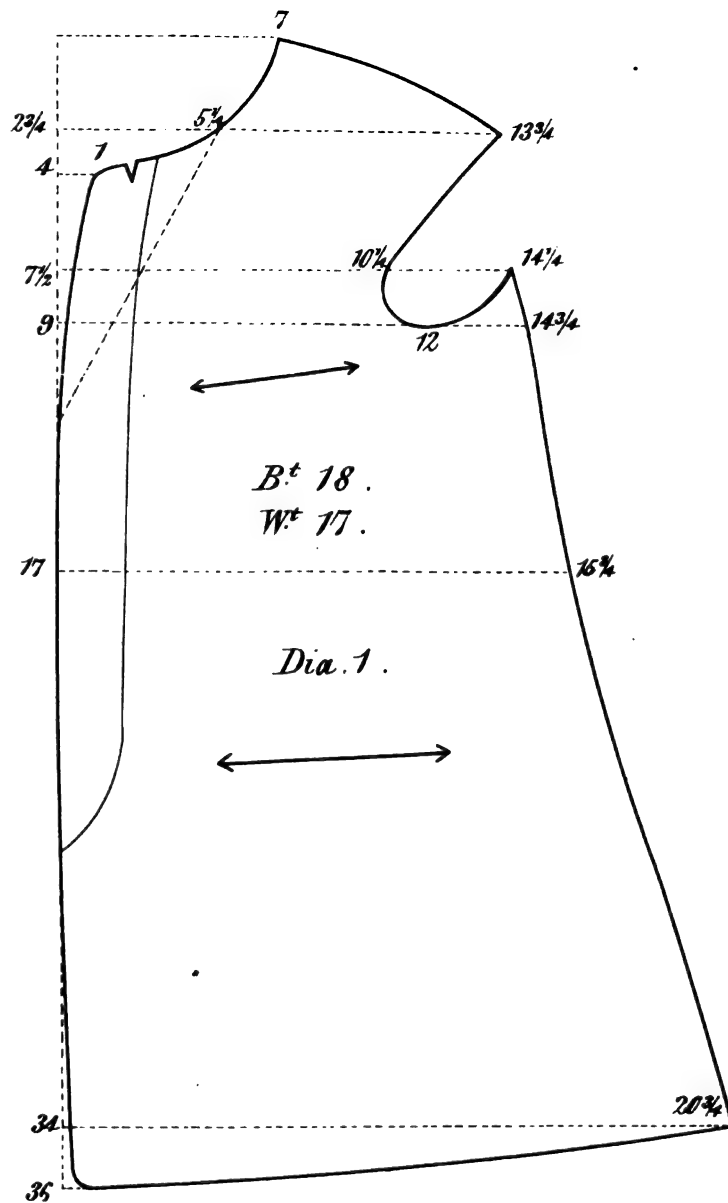
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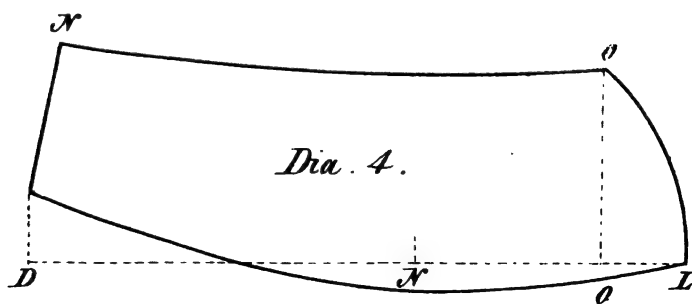
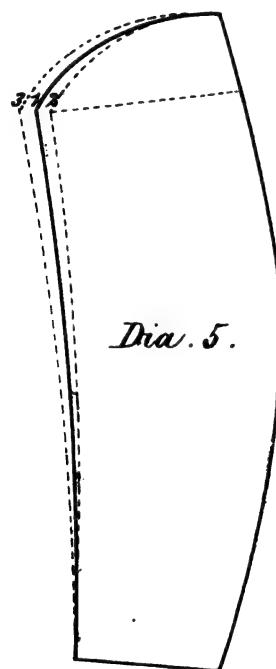
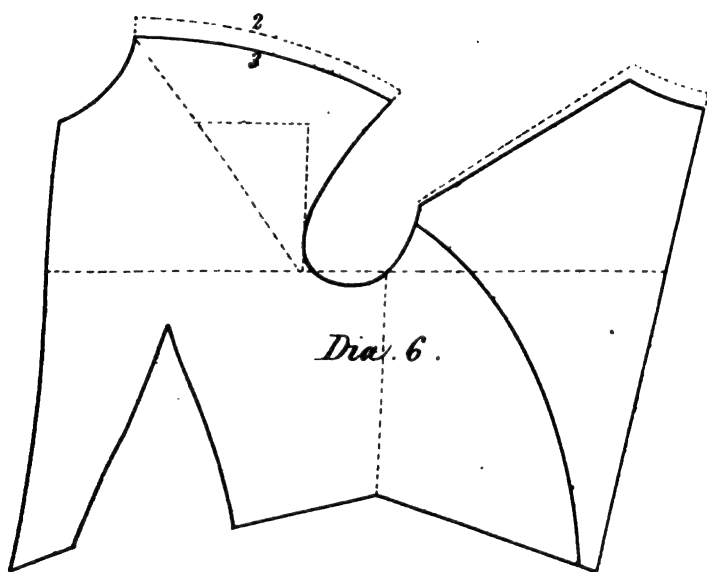
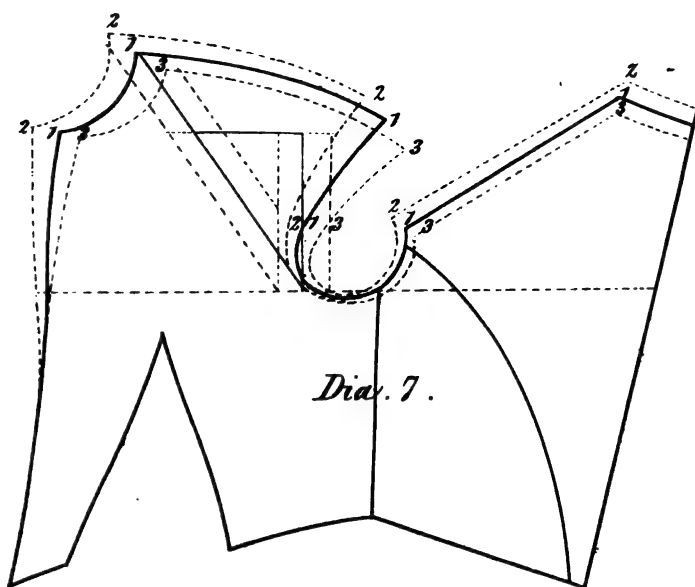




October 1870.

# THE WEST END







THE  
WEST-END GAZETTE  
OF  
Gentlemen's Fashions.

VOL. 9.

NOVEMBER, 1870.

No. 101.

**Trousers System.**

By J. RAN.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—When I take into consideration that the pages of your valuable GAZETTE are open to all, either for the purpose of criticising the works of the different authors who publish systems for producing articles of clothing for the human frame, perhaps I may be permitted to add a something more to the literature of the trade, which may, in its simple way, be a benefit to some of your many readers, who are in search of a system for the cutting of trousers, which they may feel confident will produce a perfect fit, in every sense of the word. I have read many opinions, and I think it gives more interest to the trade to have a variety of ideas placed before them for consideration. I have seen some excellent works from time to time in your GAZETTE, especially those by G. Smith; but even in his trousers system I think you will find some defects, especially in his riding trousers. It is needless for me to enter into details on that subject at present, but I may be permitted to say, that I have a doubt whether any one could ride in them with ease for ten miles—I am inclined to think that the bottoms would be rather close to the wearer's knees.

I now place my system for cutting that garment which covers the lower extremities of man, for the fair and open criticism of those of your readers who may be disposed to give it a fair trial. The measures are—waist, 16; seat, 18; leg, 32.

We will suppose O A to be the edge of the cloth, or line for side-seam; then from O to B twelve inches, or the quantity of rise you may think necessary, or have measured B to A to measure; B to O half of seat measure (9), continue the line to D from C one-sixth of seat (3); to find your line C F, square with C E; opening the distance from B F at side-seam, half-an-inch; this has a tendency to throw forward your front,

F, which, in my humble opinion, is a benefit to the fit of the trousers, as it makes the front fit clean on the customer. To form the side-seam, mark in at S one-and-a-half inches, or one-fourth of the difference between waist and seat measures, make the round on the hip according to the diagram; form the fork from F to D. I do not think it is necessary to give any formal rule for this, as I think any cutter of common ability would be able, by his own judgment, to define that line as well as the leg-seam, which is drafted from D to G. As a rule, I make the bottom of my trousers about seven inches, make the width of knee according to fashion; for dresses I generally take out about three-quarters of an inch from D to I, continuing it from fork point to nothing at F; complete the top half as diagram.

*The Underside.*—Any cutter will perceive that it is cut in the ordinary way—D to J one-and-a-quarter inch, draft the leg line D M, letting the line touch at knee the mark H, continue on to M at bottom, which is one-and-a-half inches from mark G. I here introduce a new feature, in the form of a balance line, marked P L, intersecting a mark on the top half at R, which is one-fourth of seat from D ( $4\frac{1}{2}$ ); and at bottom of trousers, the line at L will be one-half of seat (9) from A at side-seam; from S to F on top-side will be one half of waist, from P to R on under side will be one inch more than half waist, in consequence a V of one inch must be taken out to distribute the difference in size in a more equal manner round the body. It will give a cleaner fit to the back part of the trousers when on. I have no doubt that many will differ from me about the position of the balance line, this is of course open to criticism, the dotted line in L from P to D will shew that part; then run the line out to J at fork, as diagram. The side-seam from R will run in the line O A at hip down to below the knee, when it will spring out to N at bottom one-and-a-half inches, or according to width of bottom; divide any extra width, at under half, in



equal quantities at A to N at side-seam, and G to M at leg-seam. I think that your readers will find all the points explicitly defined, and any of them who will give my system a fair trial, will find, as I have, that it produces an excellent fitting trousers. I may add that the usual alterations for stout figures and riding trousers will be found necessary to this system to produce the required garment.

Apologizing for trespassing on your valuable space,

I am yours, &c.,

J. RAE.

### Shoulder Measure Habit System.

By JAMES ODOM.

(Continued from page 12.)

In giving publicity to a System, I think it is absolutely necessary to show its working. I have sometimes heard your subscribers say they admire and eagerly devour much of the matter in your pages, but that they are frequently left in the dark as to the self-varying qualities, and so cannot judge as to the merits or the demerits of the principles you have had the honor of placing before them, and so they leave it with merely good or bad impressions. Should the impressions be good, the matter is curtailed to a disfigurement of the original sense; and so the marrow and sinews not being published at all, your readers have gained nothing, and the contributor to your pages wasted his time. However, I shall take encouragement from the fact, that the WEST-END GAZETTE was established for the purpose of heralding abroad thoughts which suggest themselves to those who (in such matters) think it is more blessed to give than to receive. I have in general use that which I publish, and therefore doggedly express myself upon it. However contrary it may be to established notions and unpopular in its character, it cannot be any the worse for being new to the movements of the period, since my conceptions have not been hastily formed, but adopted from careful researches and close practice, and carried out and proved in my every day calling. The very fact that it is a purely admeasurement system shows it is self-varying; and the diagrams 5, 6, and 7, (October number) will show its self-varying qualities. Dia. 7 shows three different kinds of shoulder. The centre, No. 1, is the normal, and measures 24, 21, 23½; the abnormally small shoulder, No. 3, is 23, 20, 22½; and the abnormally large shoulder, No. 2, is 25, 22, 24½; each of which are the same size in the breast, 16.

Now these alterations must have suggested themselves at some time or other to most of your readers. But where is the Breast Measure System, which gives correctly those alterations, without which the garment (in some cases) must be a misfit? My system provides itself and adapts itself to every normal or abnormal case. Dia. 6, No. 2, is another abnormal figure, being 25, 21, 24; No. 3, showing again the normal, 24, 21, 23½; the breasts being the same (16), and also the same in height. Now if the habit in each case was cut by a 16 Breast Measure System, each shoulder would be the same as No. 3, Dia. 6, and No. 1, Dia. 7. I do not think I need go further at present to show what would then be the result, as I think the diagrams themselves are a sufficient proof that all would not fit. Now by whatever name Mr. Breastmeasure may christen Mrs. Shoulder, he makes no provisions for placing each one in their proper position. Is such a state of things to be desired, or is it better to know exactly what we are about? is a question. I leave for your readers to answer, and remain,

Dear Sir,

Yours truly,

JAMES ODOM.

### Proportion and Admeasurement Theoretically and Practically considered.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—In the following article I have presumed to express my opinion on some of the more fundamental questions connected with the art of cutting. On almost any subject, however hackneyed, there is something fresh to be said by those who come to the study of it with fresh minds—who are prepared to look at any matter apart from prejudice or preconceived opinion. This is pre-eminently true of the subject of cutting; for it may safely be said that on no one point is there anything approaching to tolerable agreement among those who profess to know anything of the art. And the consequence is heard—your own columns being witness—in a murmur of intense dissatisfaction from almost all quarters against almost all systems. And, indeed, how could it be otherwise? Few have attempted to lay bare the scientific ideas which lie at the basis of the art; and perhaps fewer still have taken the really scientific method in order to attain to a true system. Hence a system of cutting has come to be almost synonymous with a few mechanical rules, more or less complicated, for the production of some special pattern. Hence, too, the well-deserved contempt with which most so-called

systems have been treated, and the inordinate value which has been placed upon personal experience. At some future time we may enquire how such a state of things may be remedied. Meantime, we shall do what we can to answer the following questions: What is the root idea of a system of cutting? What are the requirements of such a system?

The two questions are somewhat involved. The answer to the former determines to a large extent the answer to be given to the latter, and we cannot directly arrive at the one without, in part at least, assuming that of the other. Suppose we assume an answer to the first question, and say that *proportion*, or what is usually termed such, is the scientific basis of a system. Then a few mechanical rules—and the fewer the better—are really all that is necessary for a scientific system of cutting. And unless we can intelligently give a different answer to this question, we have no right to brand divisional systems as having no foundation in science. Nay, more, even if we should be forced to give a different answer to this question, divisional systems may still be defended on the ground of utility. They may be very good approximations to the truth. In the application of principles to the art, scientific precision is not always obtainable, sometimes not even desirable. These scientific principles, though absolutely true and invariably considered as abstract principles, are subject to the greatest of modifications in their applications, being ruled by the quality of the material, the style of the workmanship, and the use to which the thing made is to be applied. So that, unless a divisional system is both unscientific in its conception and useless in practice, we are not warranted in condemning it simply because it is a divisional system. If proportion be the right answer to our first question, or if the disproportion in most cases is so small that it may safely be neglected, then such a system may fairly be entitled to rank as a scientific system.

But if, on the other hand, disproportion should be the answer to our question, then some system of measurement must be our method. This follows as a matter of absolute necessity. For whether we cut by a direct measurement system in order to find out what disproportion exists, or by a divisional system, and allow for disproportion, in both cases we are doing almost the same thing. The only *real* difference is as to the method. Some mode of measurement is assumed, and necessarily assumed, if disproportion be the scientific idea on which a system of cutting must be based.

On no account, however, will it do to assume an answer to such a question. We must try to make each step we take as certain as possible. This at once raises a preliminary question: What

method shall we take in order that our question may be satisfactorily answered? Shall we adopt the deductive method—assume our fundamental principle, and construct a cobweb theory in accordance with that assumption? or shall we take the inductive method, and by a careful investigation and comparison of facts, seek to arrive at a sound conclusion? In other words, shall we make facts bend to our theory, or form our theory from the facts? The former method has been tried in all the departments of science and found wanting. Sometimes, following this method, a man of genius has hit upon the truth; in the majority of cases it has only proved a delusion and a snare. And yet the authors of most of our cutting systems cling tenaciously to this discarded method.

(To be continued.)

### Metropolitan Foremen Tailors' Society.

LECTURES, MODEL DRAFTING, &c.

The Committee of the above Society invite the attention of their members and friends to the following list of lectures, model drafting, &c., and trust that these efforts to promote our mutual improvement will meet with their cordial support:—

- Nov. 1. The Metropolitan Foremen Tailors' Society's Supper.
- 8. Mr. Giles, "On the Theory of Trouser Cutting."
- 15. Mr. Hastie, "On Boys' Clothing."
- 22. Mr. Prewett, "On Coats."
- 29. Mr. Juarite, "A French Trouser System."
- Dec. 6. Mr. Head, "On Frock Overcoats."
- 13. Mr. Odom, "On Coats."
- 20. Mr. Earl, "Chesterfield Overcoats."

The Meetings are held on Tuesday evenings at eight o'clock, at the Union Tavern, Air Street, W.

### City of London Society of Practical Tailors.

ESSAYS AND LECTURES TO BE DELIVERED ON FRIDAY EVENINGS, AT HALF-PAST EIGHT.

1870.

- Nov. 4. Professor Reeves.
- 11. Mr. Bawley, "On Style."
- 18. Mr. W. H. Smith, "Coat System."
- 25. Mr. Phillips, "On Trousers."

- Dec. 2. Mr. Osmond, "On Overcoats."  
 9. Mr. Soper, "On Waistcoats."  
 16. Annual Dinner.  
 23. Mr. Taylor, sen., "On Frock Coats."  
 30. Mr. Batty, "On Breeches."  
 1871.  
 Jan. 6. Annual Meeting.

N.B.—Members of kindred societies are admitted to the ordinary meetings of this society.

## Plates of Costumes.

### PLATE I.

The Ulster Coat, of which we have given two representations—the first of the front, and the second of the back—is now become an almost indispensable garment for a gentleman's wardrobe. It is so readily adapted for so many purposes that it has become a general favorite. It can be worn of a cold winter's night to a concert, the opera, or an evening party. It is a useful wrap for a long railway journey, for a tour on the Continent, or a sail across the Atlantic, and it is a welcome addition to a drive to a meet, or across the country. Of course for all these different purposes one class of material does not suffice, for this style of coat is made up and lined in various ways according to the intended use. It was originally made in Irish frieze, and lined throughout with woollen lining; but this is found to be too heavy for general wear; a Scotch cheviot is lighter in weight, repels the rain, and when lined with angola, is warm enough for most gentlemen. The principal characteristics of these coats are—that they are very large and very long; as a general rule they are made about eight inches from the heel of the boot, and the fulness the same degree as an infantry cloak. We gave the first representation of this garment in our number for October, 1869, the fulness is there kept in by means of a tab on the back, and there was a hood to be attached or detached at pleasure. This one has a waistbelt fastened at the centre of the back, passing through loops at the side, and fastened at the front by two buttons. The hood is, of course, equally adapted to this style. A good plan of cutting these garments is to cut the back full, like a sac; and then to cut a frock skirt, which is sewed to the back with a seam, and no plait formed, this enables the

cutter to allow spring so as to throw folds at the hips, and so give more ease to the wearer when sitting; the waist-seam is covered by the belt, the seams are lapped, and the edges double-stitched, a fly about twelve inches long is placed at the bottom of back seam. When it is intended for driving, a small tab, with hole and button, is placed on the under-sleeve at wrist, and another button at, say three inches, distance to enable the wearer to close the bottom of the sleeves, which makes them more convenient for driving; a ticket-pocket, with a flap, is also placed on the left top-side sleeve at the wrist. A tab, with two holes and buttons, is also placed on the collar.

### PLATE II.

Our first figure represents an elegant style of Chesterfield, trimmed with fur collar, cuffs, and facings, which will, no doubt, be much worn this season; if another style is desired, this can be easily made by making a rolling collar, and binding the edges with fur in addition to the other trimmings; in this case the Chesterfield must be cut longer and fuller—velvet can of course be substituted for the fur if preferred. The style of trousers on this figure claims our attention, as it is the most fashionable cut; gentlemen are tired of the tight knees and French bottom style, hence the change. The second figure is a capital drawing of a pea-jacket; this garment is as much worn as ever—we have described it so often that our readers must be almost weary of further detail; but we must not omit to mention the trousers, which are of blue diagonal—this style has been quite *à la go* lately amongst our young fashionables.

## Plate of Diagrams.

Diagram 1 illustrates Mr. Rae's Trousers System.

Diagram 2—5 is a novel style of jacket, and which we can recommend with confidence as a good model.

Diagram 6 is a model of an Ulster Overcoat, which is closer fitting than our illustration, and so produces another style.

ERRATUM.—We unfortunately misapprehended the gentleman's name of whom we wrote a notice in our last number. Will our readers kindly note that the gentleman's name is Professor *Reeves*, and not Everett.





Tho<sup>s</sup> Way, Lithographer, 13, Wellington Street, Strand November 1870

Plate N<sup>o</sup> 1

THE WEST END GAZETTE

ENGLISH COSTUMES.





Thos Way, Lithographer, 13, Wellington Street, Strand November 1870

Plate N° 2

THE WEST END GAZETTE  
ENGLISH COSTUMES.







November 1870

# THE WEST END

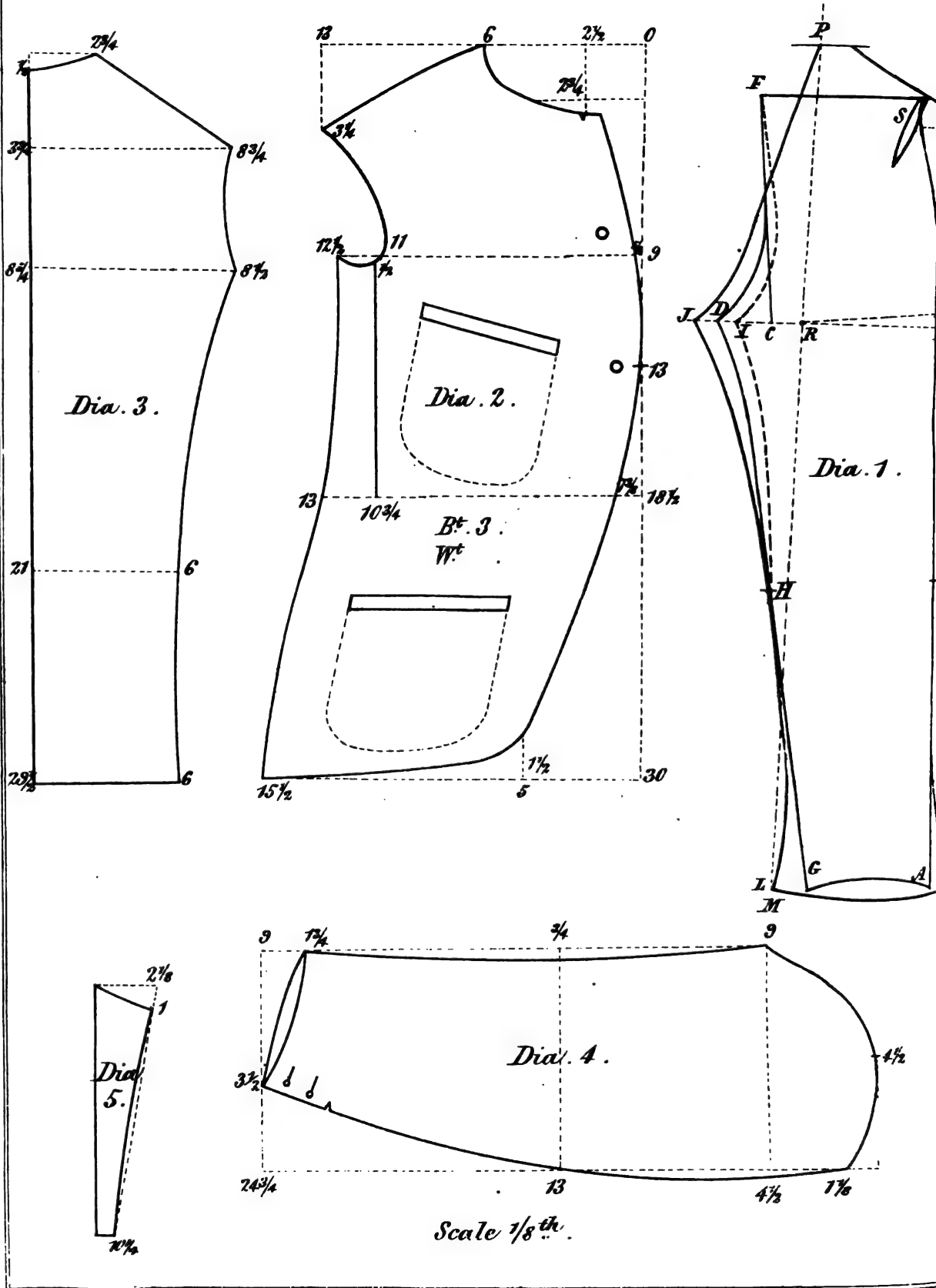
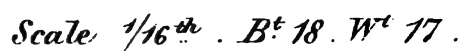


Plate 101.



THE  
WEST-END GAZETTE  
OF  
Gentlemen's fashions.

VOL. 9.

DECEMBER, 1870.

No. 102.

Proportion and Measurement Theoretically and Practically considered.

TO THE EDITOR OF THE WEST-END GAZETTE.

(Continued from page 18.)

An ill type is conjured up in the imagination, and this creation of the brain is made the groundwork of a system; or, as more frequently happens, the pattern of one man is made the pattern of many, that is, a particular case is elevated into a general principle. Never was there a more complete inversion of the scientific method, and never was there a field more barren of useful and lasting results. True, indeed, we have no want of rules, with plenty of talk about the uniformity of nature, beauty of lines, and proportion of parts! But then it so happens that these ideal systems for ideal men are often very far from corresponding with anything actually found in nature. In general these systems represent what their authors think ought to be, rather than what actually is. This process must be entirely reversed. We must begin with what is: work towards an ideal, not from it. It will not do to assume that men are either proportionate or disproportionated: we must arrive at such a result by actual experiment. We have no ideas of any kind prior to experience. Nor antecedent to actual measurement and comparison of measure with measure do we either have, or *can have*, as regards the human body, the idea of proportion and disproportion.

Having indicated the method to be pursued, and having made our own induction, we are forced to the conclusion that men are not proportionate. Disproportion must, therefore, be the root idea of a scientific system of cutting. This conclusion arrived at by a careful and prolonged experiment may be supported by other arguments. There is, for example, the difficulty experienced in working divisional systems, or if difficulty be too strong an expression, we may confidently assert that they cannot be literally carried out. He who sets out as a cutter doubting this will soon find out its truth by a practical *reductio ad absurdum* argument of the most convincing and conclusive kind. But if men were proportionate—if they developed in a given ratio, then there could not be the slightest difficulty in strictly following out a divisional system.

Then again the extraordinary number of proportionate systems points in the same direction. Surely there exists no necessity for the indefinite multiplication of systems based upon proportion. On the supposition that men are proportionate, one system is as good as a thousand. But good systems have been often thrown aside because they were not applicable to all sizes and structures, thus affording confirmatory evidence of the fact, that men are not proportionate.

We might have almost inferred our conclusion from the *law* of variety. No two things in nature are precisely alike in all respects. Each thing is different from every other thing. This is

the most universal expression of this law. Nor is it applicable to classes only, but to individuals of the same class. There are great general features by which men are discriminated from other beings and things by which they are surrounded, and these characteristics constitute their unity. But this has little or no reference to the art of cutting. In almost all that pertains to that art, in form, in size, in position, in taste, and in pursuits men are different; and it is the recognition of these differences that constitutes one of the most essential elements in the perception and appreciation of beauty. But the idea most intimately connected with proportion is, uniformity—sameness. Ratio is just another form for the statement of an equation. Draw out a pattern by a divisional system to any number of sizes, and in each case you have just done the same thing. If men are not up to the proportionate standard, so much the worse for the men; the system cannot be at fault. And thus, in so far as it is in the power of such systems, individuality is sacrificed, and men sought to be reduced to a dead, dull level, in opposition to that law of nature, which, in stamping all things with variety has made them at the same time most beautiful and pleasing.

To some the mere statement of such a conclusion will appear almost trivial beyond triviality. "Why," they will say, "be at so much pains to propound the veriest truisms, and attempt proof of that with which we are already so very familiar." To all such we reply, that those very truths with which we are most familiar are precisely those which we are most apt to overlook. Besides, it is a fact, though it may sound somewhat strangely, that in theory we often assent heartily to propositions which, in practice, we utterly deny. And more than this, propositions may be trite enough considered simply in themselves, and yet far-reaching and important in their consequences. To one of the logical consequences of this proposition we would now direct attention.

*(To be continued.)*

### British Industrial Progress.

*(Continued from page 14.)*

Simple justice dictates that skilled labour should be the most rewarded; but that this is not the case, and that good men feel that it is a grievance, the following instance will prove:—A friend of ours, a good workman, said—"I have worked hard this week, my work was praised by the foreman; but when I looked at the wages on Saturday night, and compared them with those of a man working by my side, who is a comparative snob, I feel disgusted to see that he has earned more money than I have. It is all very well for the foreman to say that I shall be kept on, when the other man is sacked—that does not compensate me for my labour." This is not a solitary or a remarkable case, but one which is occurring every season in all our shops. Take, again, the case of small garment makers; is it not well known that they earn more and easier wages than coat makers? and yet who will say that it requires the same amount of patience and skill to make small garments as it does to make coats. Now we ask, do not these facts tend to deter men from seeking to become good workmen, but rather induce them to acquire that ready way of putting garments together which will pass the eye of the master, but which will not keep their shape?

The more frequent use of sewing machines, and the increase of large shops which make up low-price clothing, accounts, also, in some measure for the deterioration of our workmen. A workman finds, probably, that with the aid of a machine, two women, and a boy, that he can earn as a house-worker half as much again as he could by working single-handed in a workshop; true, the prices are low, but then the garments are put slightly together—but what matters that to him if his earnings be greater?

*(To be continued.)*

### A few hints on the subject of a Test Examination.

SIR,—Some few months ago, I read with very strong interest a very able and suggestive article in your Journal, under the signature of E. C., which appeared to me to embody some great truths, and also to shadow forth some principles which, if developed and carried out into practice, would prove of immense benefit to our profession. With your permission, I will venture to lay before your readers the outlines of a plan which would very materially aid in the recognition of real

talent and ability, and in protecting the employers from unfitness or ignorance in their selection of foremen. Under the present loose system, employers are left to find out for themselves, oftentimes by bitter and expensive experience, facts which might have been ascertained long before by a properly constituted tribunal, and which, had they been so ascertained, would have prevented an incompetent person being suffered to undertake the conduct of a business for which he was flagrantly unfit. There ought to be a test both of the general and professional knowledge of every one who aspires to hold a position as a cutter. I need not take up your space to show how the various professionals, one and all, are required to pass an examination previous to the student entering into practice. This fact is known to all. What I would recommend, then, is the election of a corporate body, which should be empowered to institute a fair but rigid examination of all candidates who might wish to appear before it, and to grant certificates of merit to those who passed through the ordeal successfully. Of course, it would not be made obligatory on the part of any one to undergo this examination. It would be and must be purely voluntary: but as the attainment of a certificate would be a strong and positive evidence of a man's fitness for the duties he desires to undertake, and the inability to produce such a qualification would tend to show either the man was consciously afraid to submit to such a test, or that he had been examined and rejected for want of knowledge, it would in course of time be fully recognised that this examination would have to be submitted to. That this would be a short and decisive way of preventing the incursion of ignorant and incompetent persons into the profession there can be no doubt, but it would also, by so doing, add considerably to the status and emoluments of the tried and successful certificated practitioner. It would not only entail these material benefits, but would make its influence felt in encouraging a higher class of professional education, and in fostering such a desire for excellence that would not fail to exercise a considerable power on the moral and intellectual character of our vocation. Employers would possess an additional safeguard in their engagements, as they could demand this certificate as a demonstrative proof that the candidate had acquired the proper knowledge of his profession, and that he was fully able to undertake and carry out the duties confided to him. Trusting to see this subject taken up by able and influential hands, I leave these few hints in your hands, and remain,

Your obedient servant.

R. H.

### Metropolitan Foreman Tailors' Society Supper.

A very pleasant gathering of the members and friends of the above Society took place at the Society's rooms on Tuesday, November 1st. The chair was well filled by the President of the Society, and the vice by Mr. Hastie. The high reputation for excellence of fare was well sustained by our new host. A new feature was introduced on this occasion, which contributed considerably to our enjoyment of the repast—a harpist "discoursed most sweet music," whilst we replenished the inner man, and thus gratified both the body and the mind. Our friend, Mr. Leonard, after supper assisted the harpist with his violin with such energy and skill as to surprise and delight us. The usual loyal and patriotic toasts were given and responded to most heartily, then followed "Success to the M. F. T. Society," "The West-End Gazette," &c., &c. The toasts were interspersed with terse speeches, songs, and recitations, which considerably enhanced the pleasures of the evening; but the most gratifying feature of the occasion was the numerous attendance of the members of the Society. A general wish was expressed that these social gatherings should take place more frequently, and the party broke up at an early hour.

### Important Announcement.

In our next number will appear, according to our programme, the commencement of THE WEST-END GAZETTE System of Cutting. This will appear as often as opportunity will permit, until our subscribers are in possession of a method of cutting all garments which are required in a cutting-room. So numerous are the various systems of cutting which the ingenuity and talent of the members of our profession are continuously inventing and publishing, that the student is puzzled as to which he should select; no one bears on it the impress of such authority as will command his undivided attention, consequently he is led to study one partially, then another and another in the same manner, until he is at last bewildered. Without at all claiming that the system which the Committee of this GAZETTE will publish, is the acme of perfection, we feel confident that as it is issued by a body of practical cutters, that it recommends itself to the attentive consideration of our profession, and the careful study of our junior members. After the system

has been placed before our readers, we shall invite their impartial criticism and conscientious judgment on its merits.

Our journal will thus not only chronicle fleeting, ever changing fashions, but will afford instruction of continuous and permanent interest, which we hope will render it a valuable adjunct of every tailor's library or cutting-room.

## Plates of Costumes.

### PLATE I.

We have issued with this number two special plates of Young Gentlemen's Costumes, thinking that they would be the most necessary and useful illustrations of dress to our large body of subscribers. One of the most novel dresses for children is the sailor's suit, which is so admirably shewn on the chubby young gentleman in the plate, and is further illustrated by our plate of diagrams. The next figure shews an Eton suit, such as is generally worn by young gentlemen for dress at children's parties, &c.; a white vest is sometimes substituted for the cloth vest on dress occasions. The young gentleman with the alpine hat shews a very tasty suit. The trowsers are short, and the jacket is flat-braided, with a tracing braid behind, forming clover leaves at the side seams, front corners, and sleeves.

### PLATE II.

A black Genoa velveteen knickerbocker suit, as is shown on the first figure, is very much patronised for young gentlemen. There is no material, in our opinion, which produces such an elegant appearance, and is at the same time so durable, as a good velveteen. We have also given a model of this suit in our plate of diagrams, so that it needs no further description. Our last illustration is a favourite and useful style of young gentleman's overcoat. It will form an overcoat one winter and a pea-jacket the next, which is an important consideration when clothing juveniles; blue or black witney or pilot cloth is most frequently used for these garments.

## Plate of Diagrams.

Diagrams 1—4, and dotted lines 10 11, are patterns of a knickerbocker suit, which is made

in many shades of cloth or fancy tweeds. These suits are made up with bound edges or flat braided, with tracing behind. If of light tweed, they are generally made with the edges turned in, and stitched off, with two rows of braid down the sides, five buttons on side seams, as dia. 6, fly front, and side-pockets to knickerbockers; six or seven buttons to vest, according to length; flaps, with pockets in top of flap; one button to jacket, and one out breast pocket only.

Diagrams 5—11 is a pattern of a sailor's shirt suit. The bottom is gathered in to a band cut sufficiently large to go over the trousers. A belt is cut separate, and fastens in front with hooks and eyes.

Diagram 4 is the collar, which is made up of double cloth, and sewn on to neck and turned over. The shirt buttons all the way up front with five anchor buttons and one in band. The sleeves have a narrow wristband about  $1\frac{1}{4}$  wide, with one anchor button and braided.

Diagrams 6, 7, 8, are patterns of the vest and trousers. The trousers are made to button on to the vest, with fly fronts and side pockets.

These suits are generally made of blue serge or blue twill coating. A style that is very much worn now is made of a light blue twill coating, trimmed with three rows of tracing braid—black, scarlet, and white—black in front, scarlet in centre, and white behind. The trousers are trimmed same as shirt, with three rows of tracing on top side and three on under, and carried all round the bottom; five buttons down side. The belt has three rows, top and bottom to match front.

## To Correspondents.

We must again call the attention of our correspondents to the necessity of sending us their real name and detailed addresses. We frequently receive enquiries, the answers to which would not be interesting to our general readers; it would therefore be manifestly unwise of us to occupy our limited space in publishing them. We make it a rule to answer these letters as quickly as the nature of the enquiries will permit; they sometimes involve no small amount of labor, when much to our annoyance our letter is returned as *unknown at the address given*. We have thus lost our time and rest under the implication in our correspondent's mind of being wanting in courtesy in not noticing a communication, when the fault rests with the writer not giving his *detailed address*.



Thos Way, Lithographer, 13, Wellington Street, Strand. December

Plate N<sup>o</sup> 1

THE WEST END GAZETTE

ENGLISH COSTUMES.







Tho<sup>s</sup> Way, Lithographer, 13, Wellington Street, Strand. December

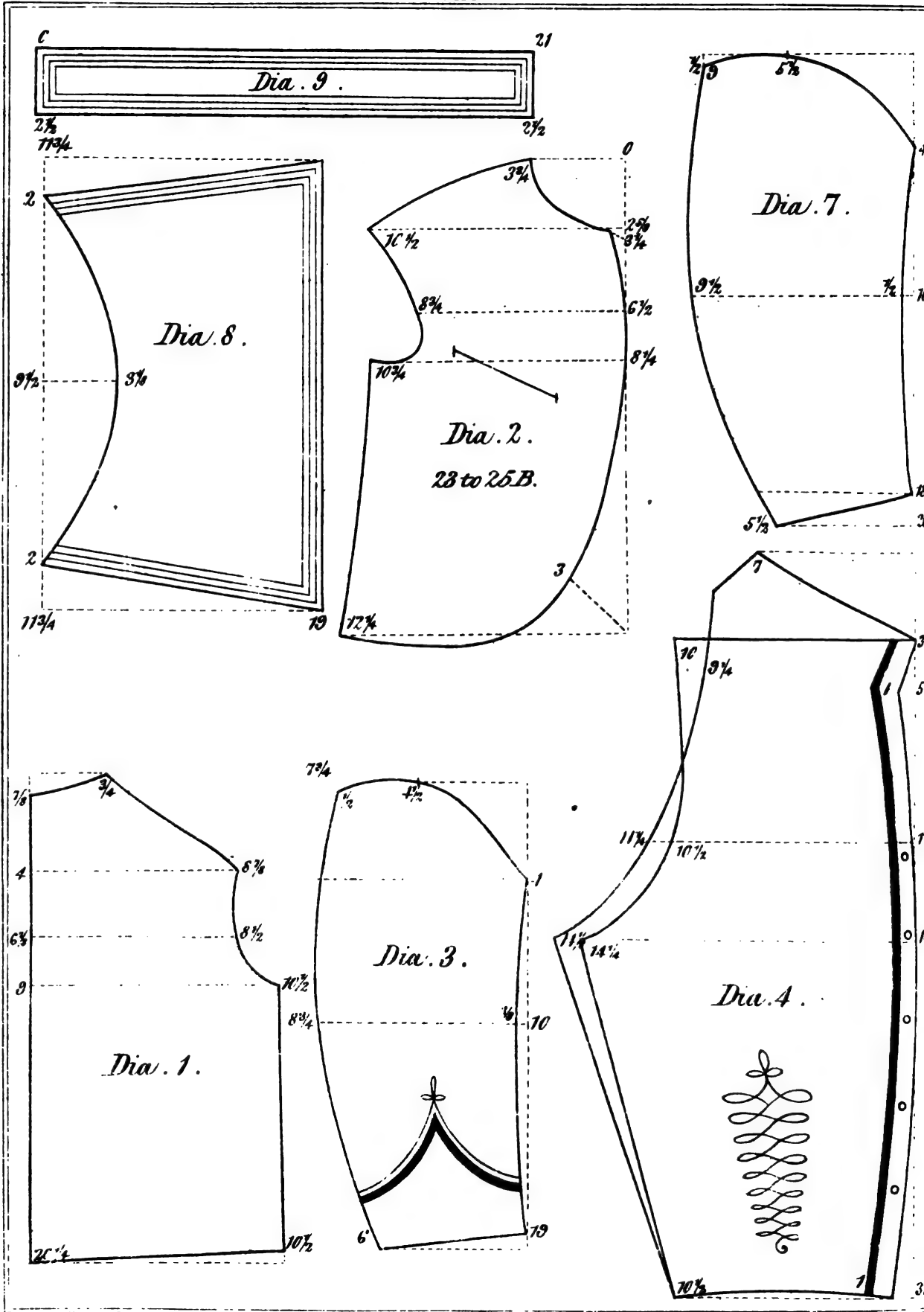
Plate N<sup>o</sup> 2

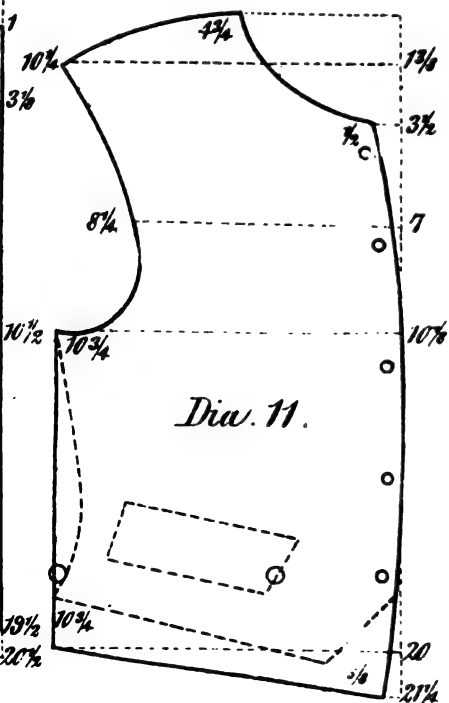
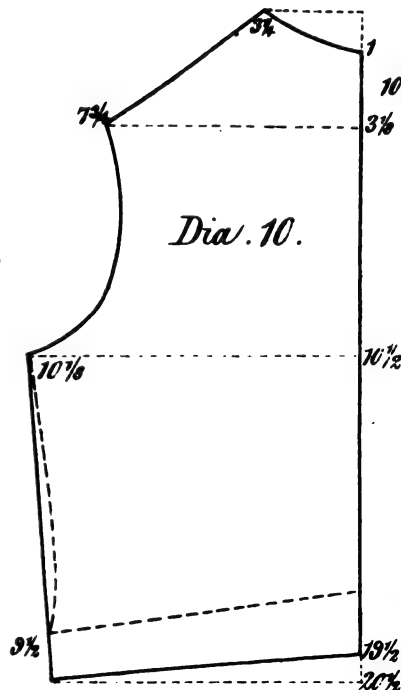
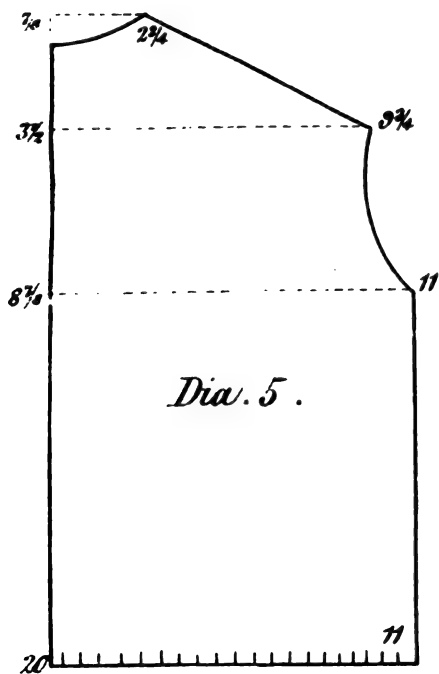
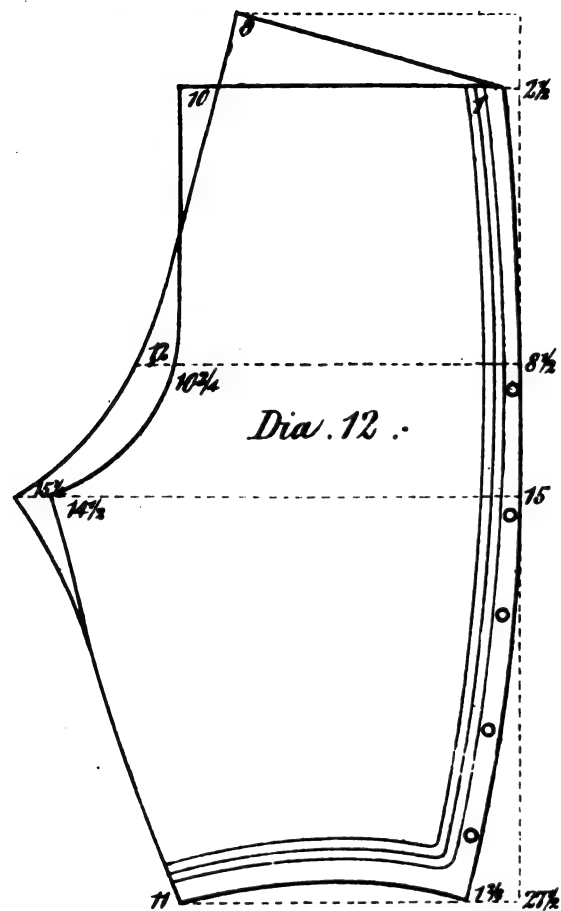
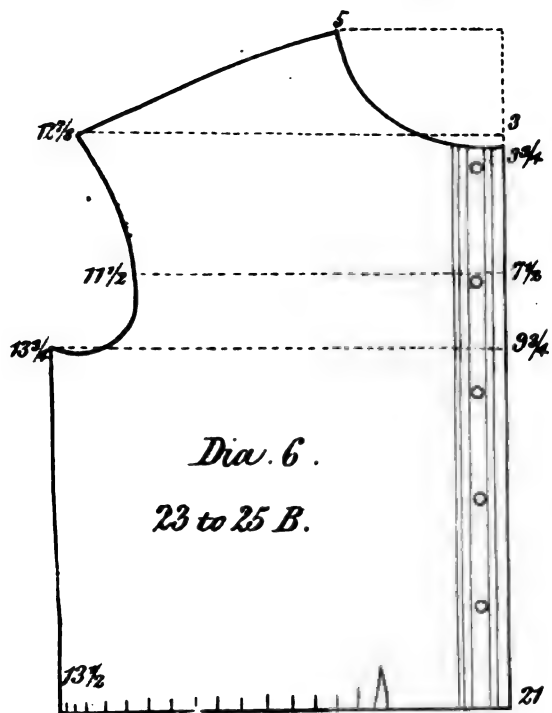
THE WEST END GAZETTE

ENGLISH COSTUMES.











THE  
WEST-END GAZETTE  
OF  
Gentlemen's fashions.

Vol. 9.

JANUARY, 1871.

No. 103.

**The West-end Gazette System of Cutting.**

In this, our new year's number, we commence laying before our readers the first portion of "The West-end Gazette System of Cutting." As we have already intimated, our intention is to publish in the pages of this journal a series of systems required for producing all the different garments connected with the trade, founded on correct principles and carried out in a thorough practical way, combined with simplicity in working and a facility of alteration, for the many different figures that come before us in our daily vocation. The series will be continued from month to month until we have gone through the complete round of garments, with all their modifications; although it must be understood that we do not arbitrarily bind ourselves to this consecutiveness, as matter may from time to time arise which must, to be profitable, be attended to and discussed at the time being. We shall studiously avoid bringing forward any crude conceptions or pet personal theories; but our efforts will be earnestly directed to construct a thorough system, which, if not infallible, shall be capable of being used surely and safely. It will not be thought to be inconsistent with our purpose if we devote a few remarks to the essential qualities we think an accurate system should possess. 1st, *Simplicity in construction.* A system with few lines is not only more easily worked, but is less likely to lead to entanglement than one that has a multiplicity of lines and curves and minute fractional measures. To a young beginner, these complicated systems are especially bewildering; and to introduce one of them to a veteran practitioner would be to ensure a summary verdict of disapproval. 2nd, *Exactness.* This must be the very life-blood of a system; if this be wanting, however it may please us by its form or dazzle our minds by its ingenuity, it is worth nothing. If the basis be unsound, it is safe to assert that in handling it

perplexity and vexation will be the inevitable results. 3rd, *Self-varying.* Each part or section should be so far distinct from and independent of the others, as to admit of the necessary alterations for any irregularities of shape or position being produced by the adjusting properties of the system, with the same ease and correctness as for the normal figure. Although many have defined a system to be a mechanical means for producing a certain and given form, cutting ought not to be a mere mechanical operation. Observation and judgment are absolutely necessary to attain any degree of proficiency in our profession. A customer's form, whatever it may be, has to be fitted: whether he be extra tall or short, straight or crooked, thin or corpulent, therefore it requires a diligent watchfulness on the part of the artist, so as to manipulate any system with success.

The more obvious points to be regarded in cutting may be reduced to three, viz., the form, the position, and the size of the customer (by size we mean both the height and width); and although the latter may be obtained by measurement, the two former can only be ascertained by observation. Leaving these few general preliminary remarks to the candid judgment of our readers, we shall proceed to develop our system for producing Coats, beginning with the ordinary Frock Coat, and then continuing with all the various forms this garment assumes.

We have, after due consideration, decided to form our Coat system upon a combination of the height and width measures, and have arranged it so as to be easily adapted to the various sizes and positions of shoulders, height or lowness of neck, varied sizes of the waist, and different positions of the body; not that we wish to be understood to be in the slightest degree antagonistic to "ad-measurement" systems, but being equally correct in theory, we think it will be more generally acceptable; and it must also, we think, be admitted that in this system, provided an accurate conception has been formed of the customer's



form and position, an error in the measure will not much derange the fit, except by causing it to be a degree too large or too small, and we cannot believe there would be so great a mistake made in taking these ordinary and necessary measures as seriously to affect the result.

As many cutters have faith in, and consequently use "check-measures," we shall give this matter our earnest consideration, and we trust that we see our way sufficiently clear to promise to combine with our system a series of extra measures, that will serve to test the main points of the garment. There is one request we feel bound to make at the outset, both in justice to ourselves and to those who desire to take a practical interest in our labours, and that is, to wait for the full development of the system before any use is made of it. We can, at the beginning, only lay the normal part of the system before our readers; the various deviations will have to follow in their progressive order, and until this course has been strictly carried out, the full working of the system will not be understood or appreciated. We the more earnestly press this point on our friends, as we are but too well aware of the fact that many persons, on the publication of any system, will take it up at once and test it by the first customer that comes in their way; and in their well-meant but erroneous precipitation, either overlook or neglect the proper requirements of the figure, and finding disaster result from their experiment, throw the blame upon the misused system, and repudiate its use at once and for ever; whereas, if they had had the patience only to have waited to have heard what the author had to say upon the different modifications his work required, the trial might have proved not only more agreeable, but more just.

In our endeavours to be practical and simple in our directions, we have worked out the quantities and proportions with the ordinary inch tape, still we would recommend, both for quickness and accuracy, that the graduated measures should be used, not as being absolutely necessary, but they save the trouble of dividing and subdividing, and are more strictly exact in any of the minute additions or subtractions that may be made to or from those divisions.

**DIRECTIONS FOR MEASURING.**—From the nape of the neck to the hollow of the waist (termed the natural waist length),  $16\frac{1}{2}$ ; continue to length of waist required by fashion or fancy, 18, and then to full length of skirt. From back seam to width required 7, to elbow 21, to full length of sleeve 31; take then the width of sleeve at elbow and wrist; the length of lapel from top of back seam.

The breast (18) and waist (15) measures follow both to be taken under the coat. We may be permitted to urge upon our young students the necessity of extreme carefulness in measuring. No fit can be reasonably expected, if they are negligent in this matter, however accurate they may be in drafting. In the two last measures of circumference let the tape be sufficiently and closely applied as to feel the customer, but not so tight as to compress him.

**DIRECTIONS FOR DRAFTING.**—*Dia. 1, The Back.*—Mark from A to B one-third of the natural waist length ( $5\frac{1}{3}$ ); from B to C one-sixth of breast length ( $16\frac{1}{2}$ ); to E the style length, and to K the full length. From A to F square with the back seam, mark one-sixth of breast (3), and square with this line upwards to G ( $\frac{3}{4}$  of an inch); curve from A to G for top of back. Square B to H and mark one inch more than one-third for width of back (7), throwing slightly forward, as seen at L. The remainder of the back is governed by taste and fashion, as its shape does not affect the fit of the coat.

*Dia. 2, the Forepart.* Square with the back at point O; draw the line L K J, and at the point D, the line P O M N W. At L mark from one-half the breast measure (9), at K two-thirds (12), and at J the full breast (18). Square the line L M by C L. From M to O one-sixth of the breast (3); From O to P one quarter of the waist measure ( $3\frac{3}{4}$ ). Square the perpendicular line P D by O P. Form the side seam as shown on the diagram, bringing in the back so that (*Dia. 1*) may rest on the line P D, allowing a trifle of spring at the bottom. Square with C K, mark the line K B; mark from K to S one-third of natural waist length ( $5\frac{1}{3}$ ), and from K to R one-half of that quantity ( $2\frac{2}{3}$ ). From S to C one-third of the breast (6), and from R to B two-thirds of the breast (12). Square the line E by B K, and also the line C A F. From C to E one-sixth of breast (3), and square E D with E C. Lay the back with the point A resting on the line C F, the shoulder neck point on the line E D, and point B of the back touching the line B E; mark the shoulder seam, dropping it about half an inch at the scye point. Mark the scye from H, touching the line L K through the point R to shoulder seam. From M to N take one-twelfth of breast ( $1\frac{1}{2}$ ), and form side body from L through M to Z, and from L through N to Z. From J to V two inches and a half; from the back seam at D to W one inch more than waist measure, closing the points M N; from F to T one-third of breast (6). Shape the neck as shown on diagram; from T to U, one inch and a half. Form the front from U

through V and W to X. Make W X one inch longer than the distance from D to E (Dia. 1), or to measurement, and strike the waist seam, hollowing it one inch at Z.

(To be continued.)

## Proportion and Measurement Theoretically and Practically considered.

(Continued from page 22.)

The answer to our second question follows naturally from our first. If men are disproportionate, a scientific system of cutting must be a system of measurement. What that precise system may be in all its details does not at present concern us; it is enough for us to know that it *must be* such a system. Even when we have taken the right method to arrive at a just conclusion, we may not be able to work our way to what would be generally regarded as a system of cutting *par excellence*. Considering our different capacities and circumstances, and the fact that all subjects, whether of science or art, are wholly relating to those capacities and circumstances, it may fairly be questioned if such a system has, or ever will have, an existence. But if it be conceded that men are not proportionate, and we do not see how it can be denied, then our system of cutting must be a system of measurement. Cutting even by a so-called proportionate system resolves itself in the last resort, into a process of measurement. For what is the method by which we determine whether the figure for which we are about to cut is harmoniously developed or otherwise? We assume that a certain standard exists, and then judge how far any particular figure agrees with, or diverges from, that standard. But then this judgment is neither more nor less than the result of a process of measurement. For measurement by the eye is none the less measurement than if the process were actually gone through with the inch-tape. There are some good judges of distance who can dispense with most of the ordinary modes of measurement. But surely measurement by an exact standard is not less *exact*, because some men can measure with precision by the eye. And, taking all things into consideration, it does seem to be the most sensible method, not to say the most scientific, to use a definite standard of measure to go through a process of measurement. But it ought to be distinctly understood, that whether we measure by the eye, or by some more definite standard we are in reality going through the same process. The first requirement

of a scientific system of cutting is, that it be a system of measurement.

It must also be simple. Here the great test is utility. A system of cutting that is too complex is of no use at all for general purposes. Some of those who write in favor of proportionate systems seem to charge this as a special fault against direct measurement systems. Whether such systems err more in this respect than others may fairly be disputed. Certain it is that there is nothing in the nature of the case why it should be so. A system of cutting, whatever it may be, can do no less than provide for essential points; and there is not the slightest necessity that it should do more. A good and simple mode of measurement, combined with a good and simple draft, are two of the main requirements of a scientific system of cutting.

(To be continued.)

## Metropolitan Foreman Tailors' Society

The Twenty-first Annual Meeting of the above society was held at the Union Tavern, Air Street, on Tuesday evening, the 6th ult. The attendance of the members was not so numerous as could be wished, but was probably caused by the inclemency of the weather. The usual election of officers took place: Mr. Hastie was elected president, Mr. Ashford, librarian; Messrs. Dixon and O. T. Kelly, auditors; and Messrs. Head, Ions, Campion, Higge, Hastie, Ryle, Head, and Odom, as committee. The West-end Gazette Committee, Messrs. Giles, Mogford, Prewett, Roberts, and Wiseman, were re-elected.

The West-end Gazette committee reported that they would be able at Christmas to repay to the society the balance of the money which was advanced for the purchase of and carrying on the Gazette; and they recommended that each member of the Metropolitan Foreman Tailors' Society should be entitled to receive a copy of the WEST-END GAZETTE gratuitously.

The committee justified their recommendation on the earnest desire they felt that every member should participate in its benefits, both intellectually and pecuniarily, and their belief that each member would feel that he had a personal interest in the character and success of the WEST-END GAZETTE; whilst the profits would amply cover the pecuniary sacrifice which it involved. After some discussion, the committee's recommendation was unanimously adopted, and the general committee was empowered to carry out the necessary arrangements. A vote of thanks to Mr. James Odom for his services as president terminated the proceedings.

### City of London Practical Tailors' Society.

A most agreeable social *r union* of the members and friends of the above society was held on Friday evening, December 16th, 1870, at the Fleece Tavern, Queen Street, Cheapside, to commemorate, by a dinner, the anniversary of the society. Mr. Batty, president of the society, filled the chair, and Mr. Rawley, the vice. The usual loyal toasts preceded the toast of the evening, "Success to the City of London Practical Tailors' Society, coupled with the name of Mr. Rawley," to which Mr. Rawley replied in a speech marked by suggestiveness, thought, and purpose.

The toast of "Kindred Societies," which was introduced by Mr. C. Edwards in a few well-chosen observations, was very warmly welcomed, and was responded to by Mr. Doody, on behalf of the London Foreman Tailors' Society, and Mr. Hastie, president of the Metropolitan Foremen Tailors' Society, in a feeling and appropriate manner. Various toasts, suitable to these occasions, then followed. The evening was most agreeably spent by all, good speeches and good songs succeeding each other; more especially must we notice the professional services of Mr. Laurie Davis, who greatly contributed to the evening's enjoyment. That kindness and attention to visitors, which so pre-eminently distinguish our City brethren, were never more conspicuous than on the present occasion; whilst the plentifulness and excellence of the good cheer provided reflected the highest credit on the worthy host.

### Plates of Costumes.

#### PLATE I.

We have very little change in Evening Dress to report since last year. There are, however, certain modifications which it is very necessary to be acquainted with. Blue cloth dress suits are still worn, and that principally by smart-dressing young men. Black cloth dress suits may be said to be more generally worn than blue. In both cases velvet collars are the most fashionable. Many gentlemen still prefer silk facings to their dress coats, in which case a cloth collar is preferable. The principal features which characterise modern dress coats are—they should roll well down to the waist hole, the lapel being rather broad and curved; they are worn short, that is to say, where a frock would measure 34 inches long, the dress coat should be the same length, instead of one or two inches longer, as the old rule. The sleeves are made with cuffs, and two buttons.

The edges are finished with a silk cord. Gilt buttons are seldom used for blue dress coats, but plain cloth or neat fancy twist buttons are preferred for blue and black coats. Sleeves are cut of a medium width upwards, and rather larger at the hand, say 11 to 12 in. Dress vests are either blue, black, or white, according to taste; they are made very open in front, and with only three holes and buttons; the edges are made up the same as the coat edge. Some houses are cutting their dress vests without collars, so as to make them easily open to taste, but this can be as readily done by cutting the line of the opening, and sewing a t. roll flat on to it. Dress trousers, are cut rather narrower than ordinary trousers, with a little shape in them, but not coming over the foot.

#### PLATE II.

Ladies' Jackets are now so frequently made up by tailors, that we have deemed it advisable to give two illustrations of the most prevailing styles. The first figure displays a style of jacket which is very much worn. The body is of black cloth, the edge is trimmed with sable, sealskin, or Astracan fur. The bell sleeve, as displayed, it may be observed, is the most fashionable sleeve; of course the trimming of this jacket may be of velvet if preferred. The second figure shows another style of jacket, which is close fitting; the back and sides are slit up to waist, and trimmed round. These openings afford room for the paniers, which ladies now wear. This jacket is of rich black silk velvet, and trimmed with ermine.

### Plate of Diagrams.

Diagrams 1—3 are especially worthy of attention, as they embody and illustrate the principles of "the West-end Gazette System of Cutting."

Diagrams 4—9 are the patterns of a Brigand or Swiss suit. It is made of various materials, such as blue twill coatings, light angolas, and various patterns of Drill for summer wear: the edges are bound, with two rows of tracing behind; a belt is cut to the length required and bound and traced top and bottoms same as edges; the forepart and back are drawn in to the length of belt, which is sewn on to the body, the bottom of belt being even with the bottom of body; there is a wristband 1½ in. wide on sleeve. It is made up double-breasted, with a small stand-and-fall collar. The trousers have four rows of tracing down sides, two on top, two on undersides, and two rows round bottom; five buttons at sides between the two tracings; these are made to button on to the vest.



Wm. H. & Co. Photographers 13 Wellington St. Strand

Jan'y 1871

Plate N<sup>o</sup> 1

THE WEST END GAZETTE

ENGLISH COSTUMES.







And the other, William T. Smith

Jan'y 1871

Plate N° 2

THE WEST END GAZETTE

ENGLISH COSTUME

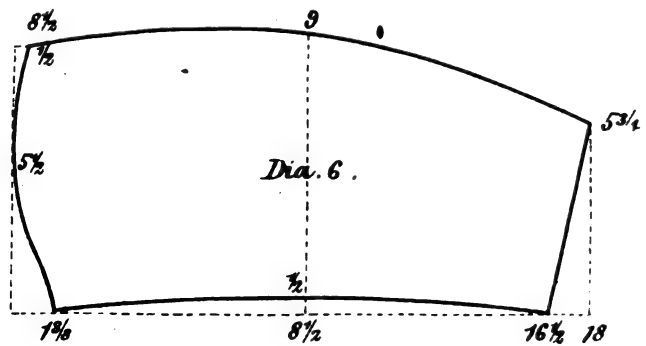
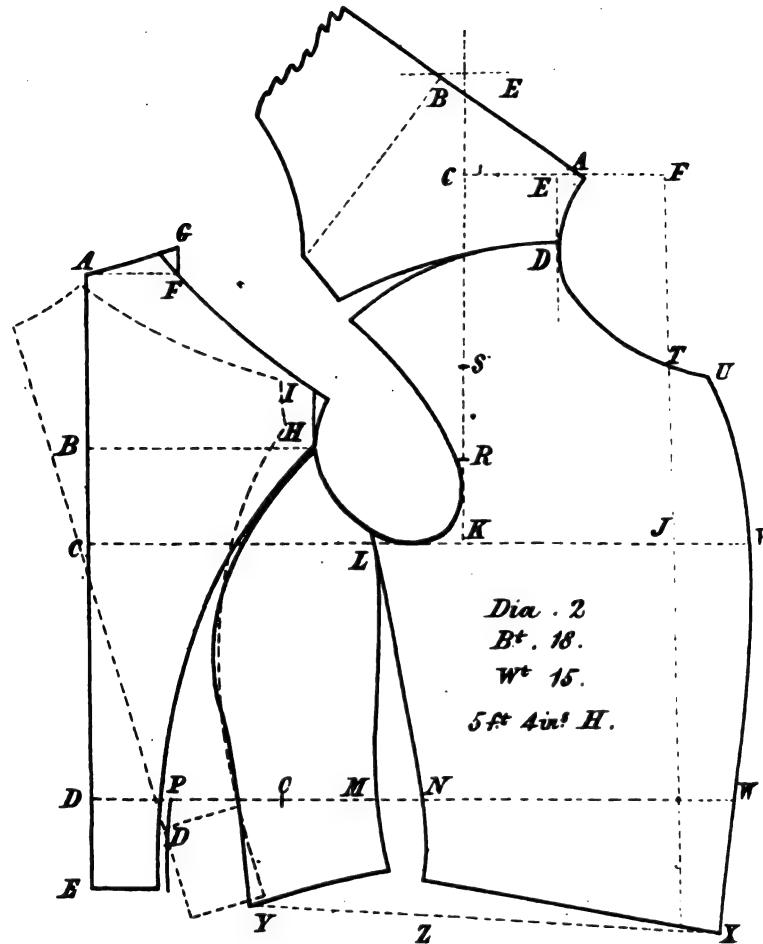
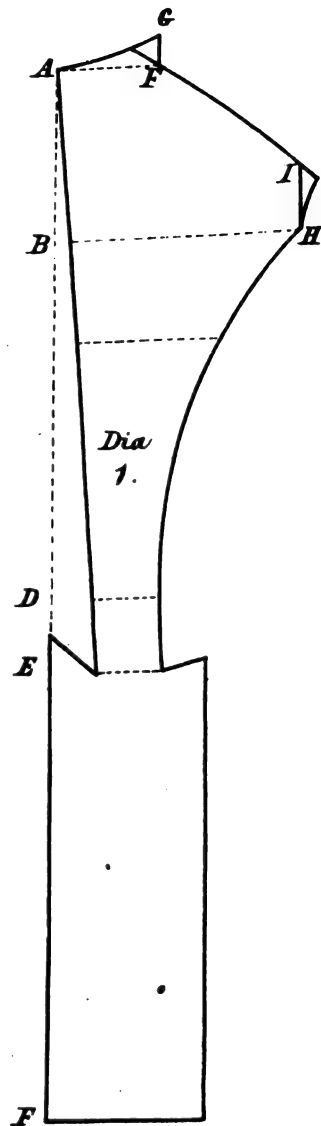


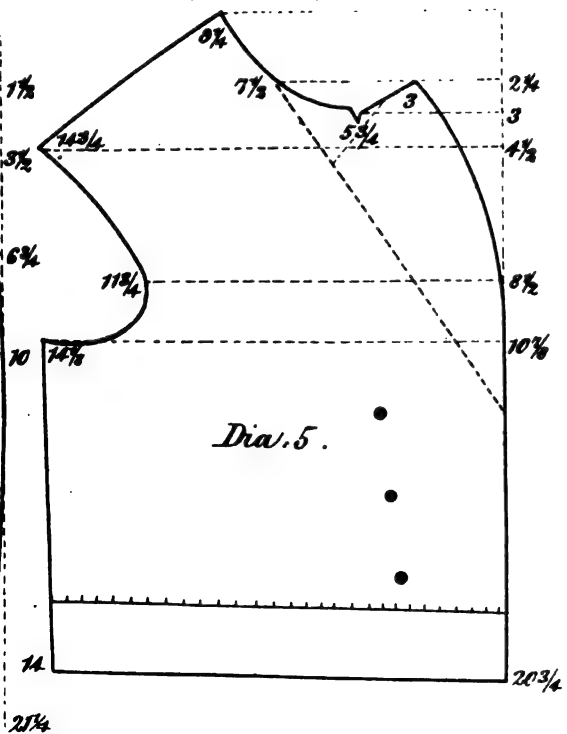
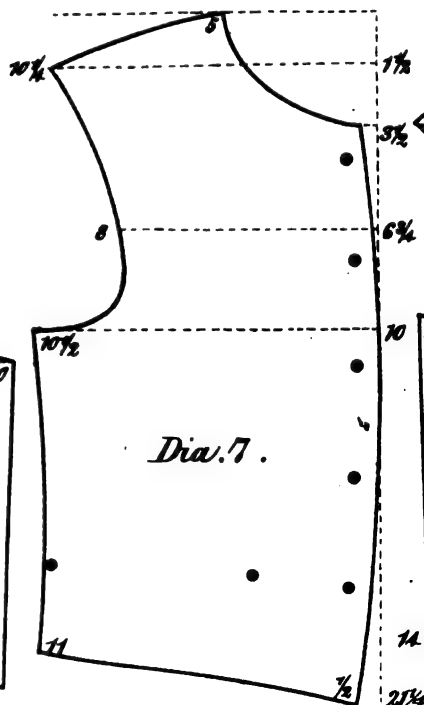
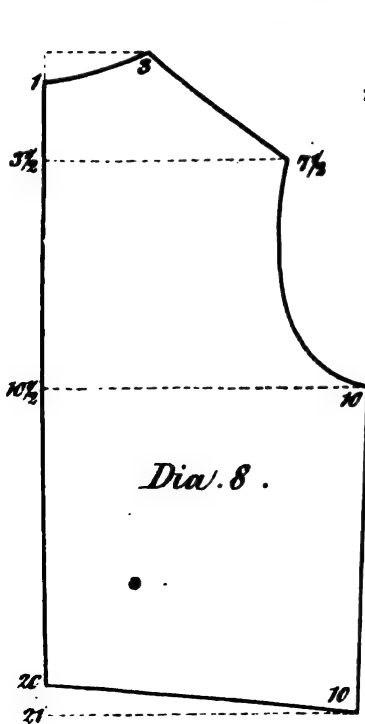
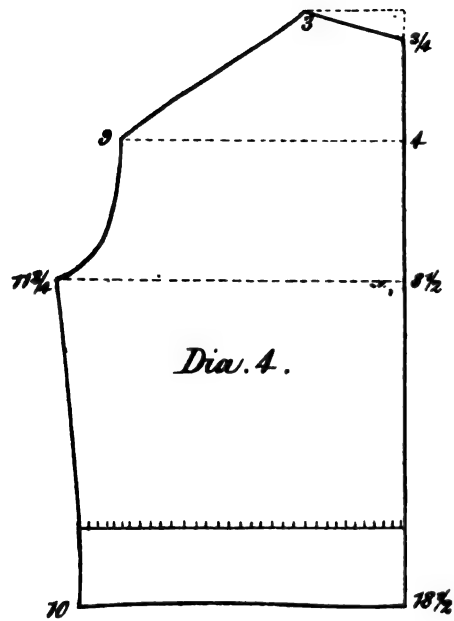
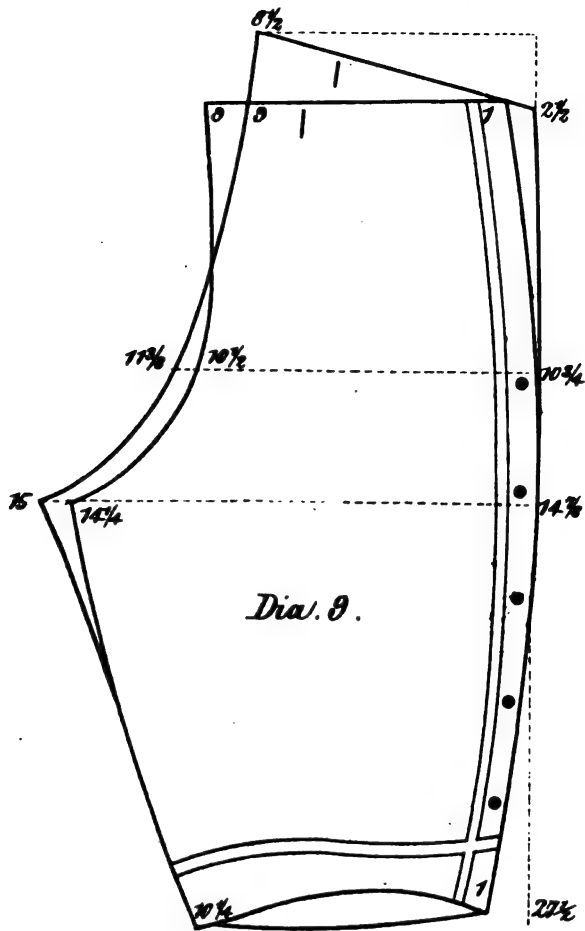




January 1871.

# THE WEST END







THE  
WEST-END GAZETTE  
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Gentlemen's Fashions.

Vol. 9.

FEBRUARY, 1871.

No. 104.

**The West-end Gazette System of  
Cutting.**

(Continued from page 27.)

*Dia. 1.—To Draft the Sleeve.*—Draw a perpendicular line A E. Mark from A to B the width of back. A to C one inch less than two-thirds of the breast measure (11 inches), A to D the length to elbow, and to E the full length of sleeve. Make D a centre, and cast the curve from E to F. Draw the line C K square with C D. Draw the oblique line from B to K half-an-inch more than the scye measure. Divide the distance at I, and square to J one-sixth of the scye measure. Draw the line K G parallel with the line B E. Mark from F to H the width of cuff required; now place the angle of the square at H, with the right arm of the square intercepting D at elbow, and draw the line H G; form the sleeve head by drawing the curve from B J to K, hollow the forearm to fashion, also add on to elbow the quantity either to measurement or fashion, draft the hind-arm seam as illustrated.

*Dia. 2.—Dress Coat Skirt.*—We will presume that the line F E (Dia. 2) is one-and-a-half inches from the edge of the cloth. Mark up from E to D the length of skirt, say 18 inches. Now take the pattern of the forepart (in a closing position at the extra side seam), and place the bottom of the side seam at D, and let the side seam touch the line F E. Mark from L to G in front of forepart three inches, for spring of skirt. Then form the top of skirt from the waist seam of the side body to G, adding sufficient quantity on in front for making up and fullness in the skirt. Form the back of skirt by adding on from D to F three-quarters of an inch for the round of seat, and the remainder of skirt according to fashion.

*Dia. 3.—Frock Coat Skirt.*—O O represents the edge of material. Mark from O to A the width of bottom of the lapel, and one inch more

for making up. Draw the line F A B parallel with O O. Square the line A O by A B. Measure the waist seam of forepart, add quantity for fullness and mark from A to C the quantity. For flat skirts, as now worn, mark from C to D two inches; but if more fullness is required, increase the distance accordingly. Now take the forepart, separate from the side body, and place the same so as the front of the forepart rests on the line F A B, to run with the skirt as desired, as per diagram. Draw the line A D straight with the waist seam of the forepart, place the side seam in a closing position on line A D, and draft the plait to run in a line with the side seam as shown on the diagram. A to B is the length of the garment, less the length of back; and from D to E equal to A B.

(To be continued.)

**Vest System.**

By J. RAE.

SIR,—I have sent a system for vests, for publication in your valuable GAZETTE if you should deem it worthy of the space, and likely to meet the approval of your many readers. I hope they will find it contain the good qualities I may represent it to have. No doubt some who are of the opinion that their system is the best, will disagree with me when I say, that it produces an excellent fit; and I may be pardoned, should I say that the appearance and style is good also. Of course it requires, as the best cut vest would do, an amount of judgment and skill on the part of the workman. When on the subject of making, it may not be out of place for me to say, that it ought to be a matter of regret to all foremen, that there is so little care and skill displayed on the part of the workmen, to make a garment when it is put into their hands; there are many who profess to do the work who are not possessed of the practical abilities. Here is shown the necessity of Technical Education in relation to the

tailoring trade; or that proper apprenticeships should be served to this as well as all other trades—the prevailing evil, I believe, to be the sweating system, so common in the trade: hence the degeneracy of the practical sewing community of the trade. But returning to the subject, more especially intended for the consideration and criticism of your readers. Dia. 5.—Commence the forepart by drafting the lines A B and A C, for bottom of scye A to D, half breast measure (9), square across with A B to E, half-an-inch more than one-third ( $6\frac{1}{2}$ ), continuing to F half breast (9). Square up E G one-sixth (3) for front of scye; for shoulder point A to C half-an-inch more than one-sixth ( $3\frac{1}{2}$ ); width of shoulder (5), or half-an-inch more than one-fourth. B full length of vest, from which you sweep the shoulder, then form scye as diagram. Square F K and K B for bottom of side seam; mark up from K two inches, the width of forepart half waist measure from the line A B, and form side seam F to H. For front of breast add on one inch, and run it to nothing at B, for ordinary figures. In this diagram it will be observed the vest is D B; the width of lapels is a matter of taste. As to depth of front, of gorge, mark down A to P half-an-inch less than one fourth; and to give a more graceful appearance to the fronts, take out about three-quarters of an inch, V. The same outlines of the vest, minus the lapels, may be applied to a button-up or clerical vest, without much deviation.

*The Back.*—(Dia. 4.)—Draw the lines A M and A B, raise the top of back at B three-quarters, making A B one-sixth of breast measure (3); mark A to C one-third and twelfth ( $7\frac{1}{2}$ ), and sweep shoulder seam with C from B to H. For bottom of scye, make the distance A to D half-an-inch more than half of breast measure, and draw D F one inch more than half breast (10); form back scye from H to F, letting your line drop a seam's width below the line D F. At waist, at J, mark in one-and-a-quarter inches; make the width of back at waist, three-quarters of-an-inch wider than half the waist measure. The length of side seam in the back in equal proportion to that of forepart, and give the run to bottom of back according to fancy. The practical cutter will see at a glance the utility of my going in so far at the centre of back, J, giving it extra length from K to A, which gives more ease to the wearer when sitting, and to a great extent does away with the objectionable creases across the forepart, without the aid of crinoline, that so many resort to. I have also submitted diagram 6, to shew how the system may be applied either as dress, or single-breasted no collar vests, without affecting the

general working of the system. For dress vests I would make my distance at side seam a, two-and-a-half inches up, instead of two inches, as in other vests; all the other points remaining the same. Having thus far trespassed on your space, I leave it in the hands of your many practical readers, hoping they will find it answer the purposes for which it is intended, namely—producing a perfect fitting garment.

I am yours, &c,  
J. RAE.

### Proportion and Admeasurement Theoretically and Practically considered.

(Continued from page 27.)

From this position we can obtain a full view of the differences that separate the two rival schools of cutting. In the heat of controversy the real issue is often lost sight of. The most fundamental question respecting both systems is—are men proportionate or are they not? If they are proportionate, then the necessity of measuring for certain points is at once obviated. But if we agree that they are not proportionate, and this is the general agreement, then the real issue to be determined is this—What is the best and simplest mode of measurement?

If, therefore, any one should object to measurement for certain points of a garment, he must do so on the ground that there is no necessity for it, because men are proportionate. This contradicts the fundamental principle which we have laid down. Or he may admit that men are not proportionate, and object to it on the ground of utility. But, in the latter case, the objection proves by far too much. For the objection if good for any measures is good for all. If I am able to determine the height of neck or depth of scye a coat requires by observation of the person for whom the coat is to be cut, then there can be no reasonable objection to my determining in the same way what is the measure round the chest. Nor can the objector to particular measures consistently say that I am doing wrong even if I attempt to draft the whole of my garment without measures. For the objection cannot be particular, but general. If men are disproportionate there is, theoretically considered, no logical standing-ground between the unlimited sway of the rule of thumb, and the adoption of direct measures. It is in vain that men argue against the principles of measurement, their own practice in some sort condemns them. And it is useless, or worse than useless, when, having in some measure adopted the principle, they attempt to impose upon it unnatural limits.

## Correspondence.

## MR. RAE'S TROUSERS SYSTEM.

City.

SIR,—In the last November number of the WEST-END GAZETTE, Mr. J. Rae gave a Trousers System, which must be considered a simple method for producing a good garment, at the same time, either from letter-press errors, or omission, the system is not complete, therefore, not a sure guide to all. I have cut several pairs of trousers with satisfactory results; yet in each case I have failed to discover the practical use of the balance line, as there is no distance or cue given to find length of seat, as from R to P.

Judging from the diagram, it appears *one-sixth* up from top halves when in position!!!

This gives a very short seat, either for comfort or safety. I have a customer measuring 34 W., 39½ seat, who can carry a 21½ length!! though the average would be 20, or about equal to half-seat measure, 19¾. Under correction of Mr. Rae, I will just state the method I adopted for producing under halves. 1st.—On the line O A I spring out to R, one inch; then from point J sweep through R for length of seat, measuring out to natural waist, from R one inch *more* than half waist, as directed. Even where the balance line intersects sweep, I cannot strike seat seam, it throws the trousers too large.

If Mr. R. would kindly correct this part of the system, or my understanding, it must prove of service to the trade generally. Apologizing for troubling you, I am, Sir, yours obediently,

J. C.

## MR. RAE'S REPLY.

SIR,—In reply to your correspondent, J. C., with regard to the balance line in my Trousers System, I may be permitted to state that it is essential to have such a line in the under sides as well as it is necessary to have one in the top sides, that we may be able to get at the true position of both halves of the trousers. It will be found that the practical use is, the proper regulating of the necessary amount of straightness or crookedness for the figure you have to cut for. Some cutters may go out at R on under sides, one-sixth of seat, and imagine that that, or any other amount they may guess at, will be sufficient to give the necessary length from J to R; but, in this system, by taking half the seat from A to L at bottom, and again marking in from D to R on top side one-fourth of seat, and then drawing the line L to P, intersecting the mark R, you will then have the position of the seat seam. Then, for size of waist, mark out from P to R, according to measure. By the divisional appliances

of seat and waist, it will be found to be self-regulating, so that does away with all trouble of straightness or crookedness. As the figure decreases or increases in size, so the system gives length from J to R accordingly. For height of seat place the tape at D, and sweep from R P. The system will be found particularly useful in cutting stout men's trousers; but for them would reduce the spring at bottom of leg seam M, and increase it at N, which will be found to alter the position of the trousers to a great extent. Should this explanation not be sufficient, I shall be willing to give any further explanation necessary at any future time.

I am, Sir, yours, &amp;c.,

J. RAE.

## Woollen Drapers and Tailors.

We have lately frequently heard master tailors express their dissatisfaction with the manner of transacting business pursued by some woollen drapers. They allege that the drapers charge high prices for their goods at the commencement of the seasons, and then job them at half-price, or less, to the low-price public shops at the end of the season. This places private trades at a great disadvantage when they have to compete with public ones. One thing is very evident, that low-price public shops are on the increase. It is probable that the tailoring trade is entering on a new phase, and that the present relations of woollen drapers and tailors will be considerably modified. If private trades are to compete successfully with public ones, they must not be over-weighted by disadvantages of long credit and consequent high prices.

We are led to make these remarks on perusing a pamphlet issued by Messrs. James Platt and Co., of 78, St. Martin's Lane, describing their system of business. The basis of their system is, that they give to cash buyers all the advantages to which they are entitled. They were the first to give cash purchasers 5 per cent. discount, and they make a corresponding reduction in price, according to the length bought—two very important considerations. It appears to us that this, or a somewhat similar business system, is what is required by the trade generally; and we feel justified in calling the especial attention of the trade to it. We would advise our subscribers, if they have not seen James Platt and Co.'s Trade Price List for 1871, to send for one, read it carefully, and judge for themselves. It is only simple justice to add, that we hear from private sources, that Messrs. P. and Co. really practise the principles they profess.

### City of London Society of Practical Tailors.

The following are the Essays and Lectures to be delivered on Friday evenings, at half-past eight, at the Fleece Tavern, Queen Street, Cheapside:—

- Feb. 3. Mr. Osmond, "On Lounge Coats."  
 " 10. Mr. Jones, "On Trousers for Riding."  
 " 17. Mr. Smith, "On Overcoats."  
 " 24. Mr. Bullen, "On Waistcoats."  
 March 3. Mr. Edwards, "On Coats in general."  
 " 10. Mr. Giles, "On various styles of Trousers."  
 " 17. Mr. Southwood, "On Forms, negative and abnormal."  
 " 24. Mr. Rawley, "What constitutes proportion in the human figure."  
 " 31 Quarterly Meeting.

N.B.—Members of kindred Societies are admitted to the ordinary meetings of this Society.

### Twenty-first Anniversary of the Metropolitan Foremen Tailors' Society.

The 21st Anniversary of the above Society will be celebrated by a Supper, at the Society's Rooms, Union Tavern, Air Street, Regent Street, on Tuesday evening, Feb. 14th, 1871. The chair will be filled by Mr. Hastie, President of the Society; and the Vice-chair, by Mr. Odom. The Supper will commence at eight o'clock precisely. Tickets, 3s. each, may be obtained of the Stewards, Messrs. Baker, Campion, Earl, Gifford, Head, and Ryle; and of the Secretary, Mr. F. J. Prewett.

### Plates of Costumes.

#### CLERICAL PLATE.

The making of Clerical Costumes is principally confined to a few houses, who devote their special attention to them; but the ordinary dress of a clergyman is still manufactured by the general tailor. The plate before us shews two distinct styles of dress. The first is a Bishop's dress suit, the second a clergyman's usual costume, which we will proceed to describe. It consists of a single-breasted frock coat, vest, and trousers. The coat is very long, from 38 to 40 inches for an ordinary man, buttons to the top, and has either a stand or a panteen collar. A notch is left so as to shew the white neckcloth: particular attention must be given to this, as well as to the size of the neck; for all clergymen that we have had to attend to required that the coat should button very clean round the neck, and still shew their white neckcloth. The vest here represented is the cassock vest, which is made in either silk, cassimere, or cloth. Some clergymen prefer a single-breasted vest, buttoning up to the neck, with a

stand collar, and some we have made single-breasted, with a fly. The same remark which we have made with respect to the clean buttoning, &c., of the coat at the neck, applies equally to the vests, in fact, this is the difficulty of clergymen's dress, and why we have directed the special attention of our readers to it. The trousers are cut in a plain English style, never changing to fashion—neither inclining to the peg-top, nor to the groom's style.

The Bishop's dress suit consists of a dress-coat of court-coat shape, it has six notched holes and buttons on each side, the pointed flaps in the waist seam, and the cuffs have notched holes and buttons. The coat is lined with silk. A short cassock or bishop's apron, made of corded silk, is worn under the coat; black doeskin breeches, with silver buckles at knee, black silk stockings, shoes with silver buckles, and beaver shovel hat complete the costume.

#### PLATE 2.

Among the minor comforts of gentlemen, may be classed the breakfast jacket; some gentlemen are very fastidious and luxurious in their selection of a breakfast jacket. Some of them are made of blue or maroon velvet, lined through with rich satin, and diamond-quilted; others are of fine colored flannel, faced on collar and cuffs with quilted silk, and fastened with loop and olivettes, such as our illustration. A simpler and more general style is to make the jacket of two different colored flannels, such as dark brown and blue, or Bismarck brown and magenta, which form a very elegant contrast. In this case the body should be made of, say dark rich brown flannel, and the linings, collar, and cuffs of a Prussian or royal blue flannel, the edges and pockets should be traced with a blue tracing braid to match, and clover leaves formed in the corners of skirt, middle of back and ends of pockets.

The servant who is attentively receiving the orders of his master, is appropriately dressed in jean jacket, a striped livery vest, and trousers with welted side seam.

### Plate of Diagrams.

Diagram 1 represents the WEST-END GAZETTE System of cutting sleeves.

Diagrams 2 and 3 is also the same system for cutting frock and dress-coat skirts.

Diagrams 4 and 5 shews Mr. Rae's Vest System.

Diagram 6 is a further illustration of the same system.

ERRATA.—Pl. 103.—Dia. 1.—The letter C was omitted; and on Dia. 2, the line from L to M was left out. The side seam also was very imperfectly copied.





February 1871

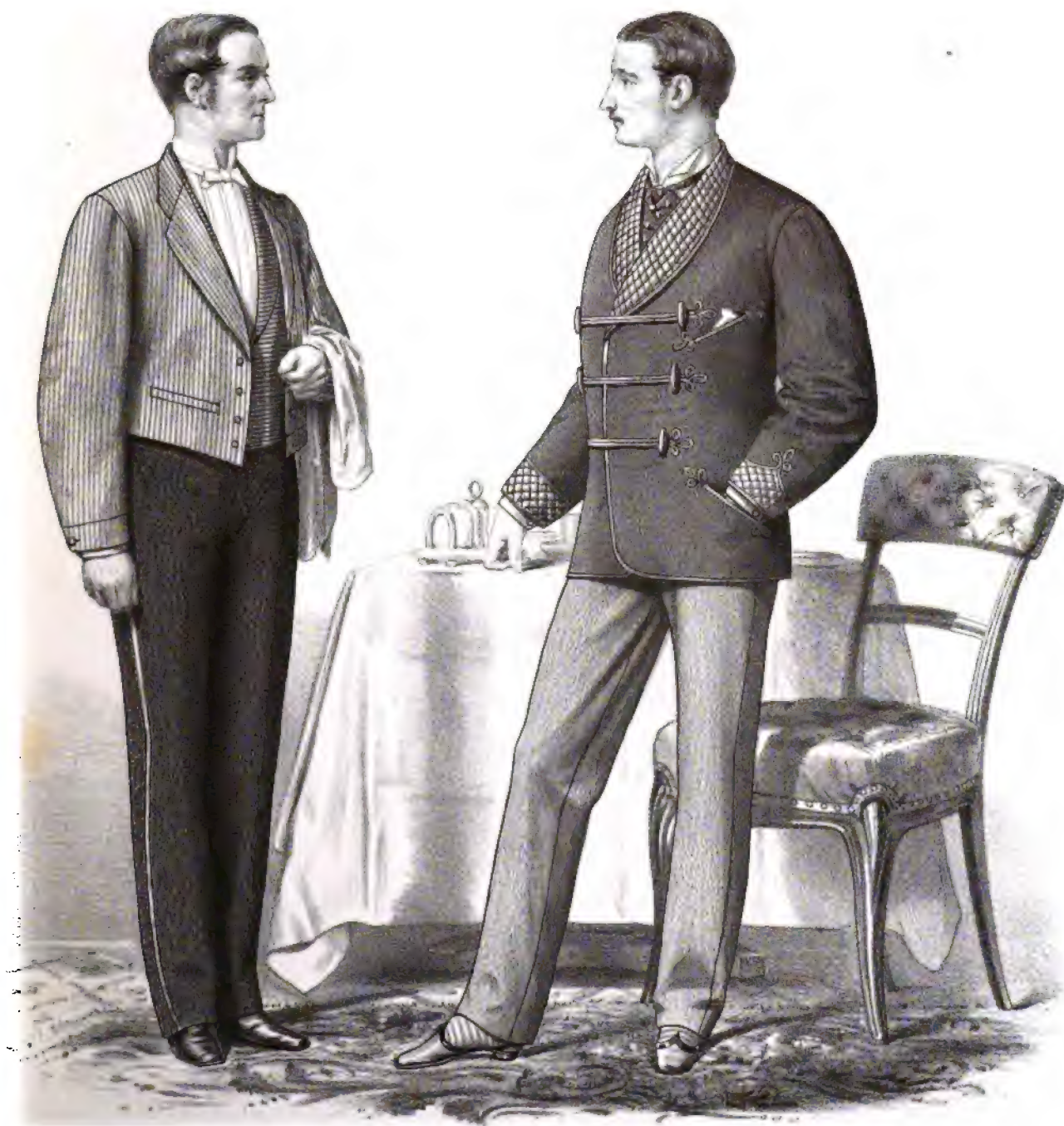
Plate N° 1

THE WEST END GAZETTE

ENGLISH COSTUMES.







Wm. Lubbock, 33, Abchurch Lane, London, E.C.

February 1871

Plate N° 2

THE WEST END GAZETTE

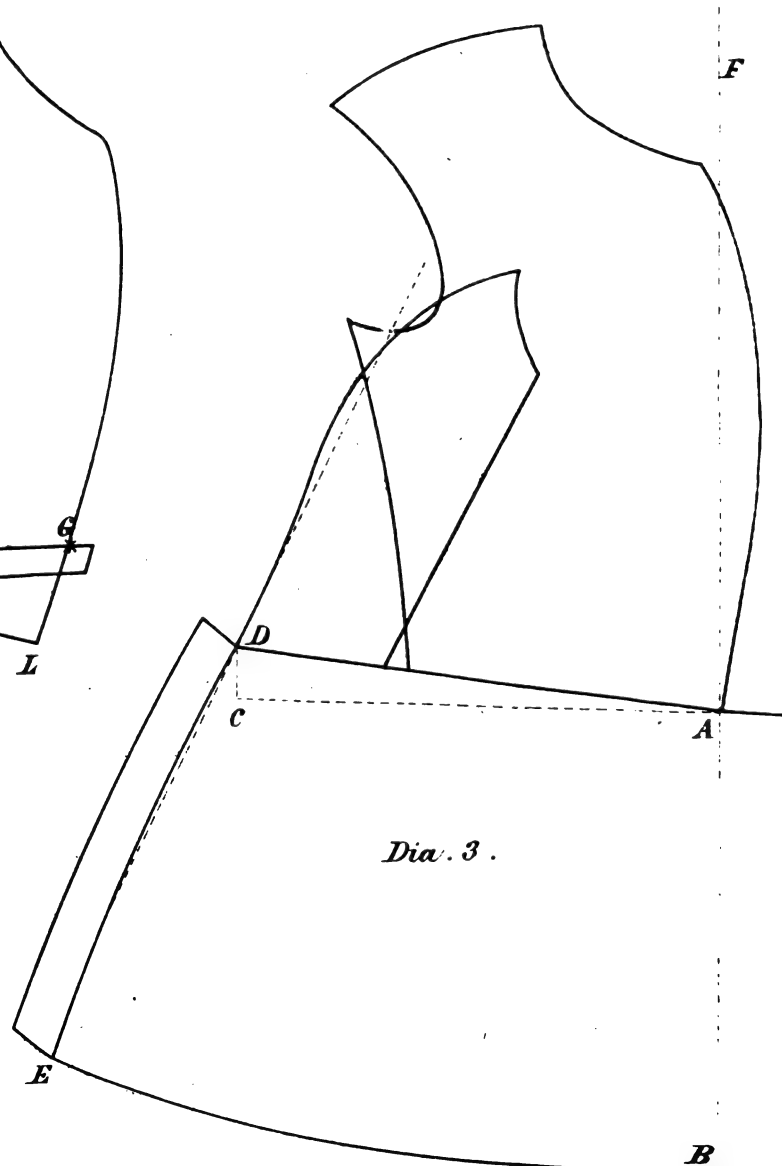
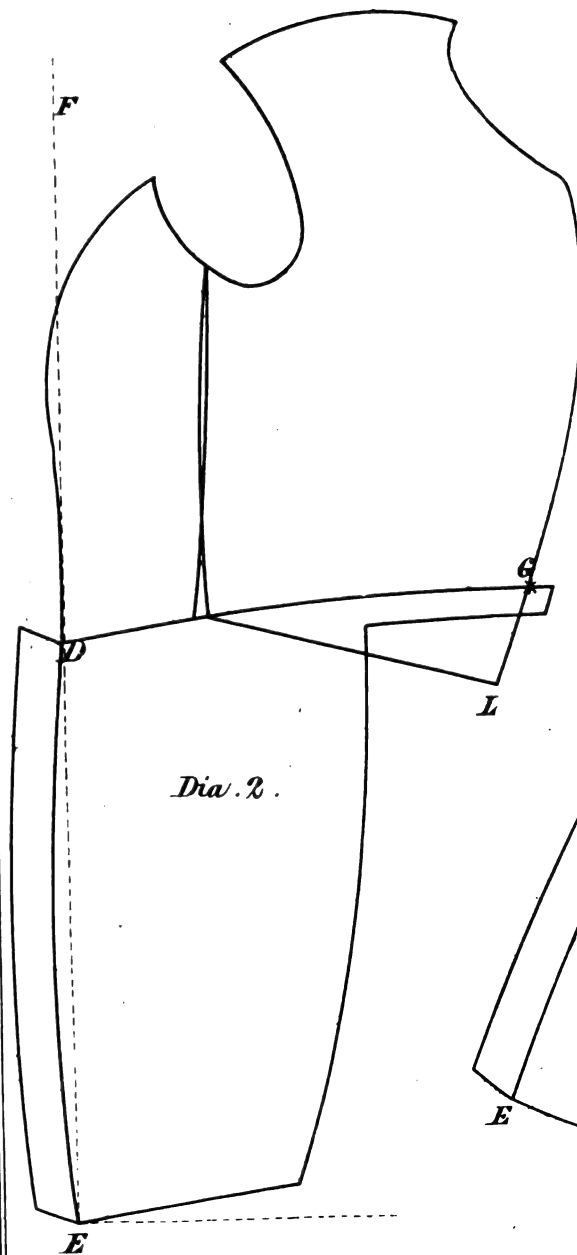
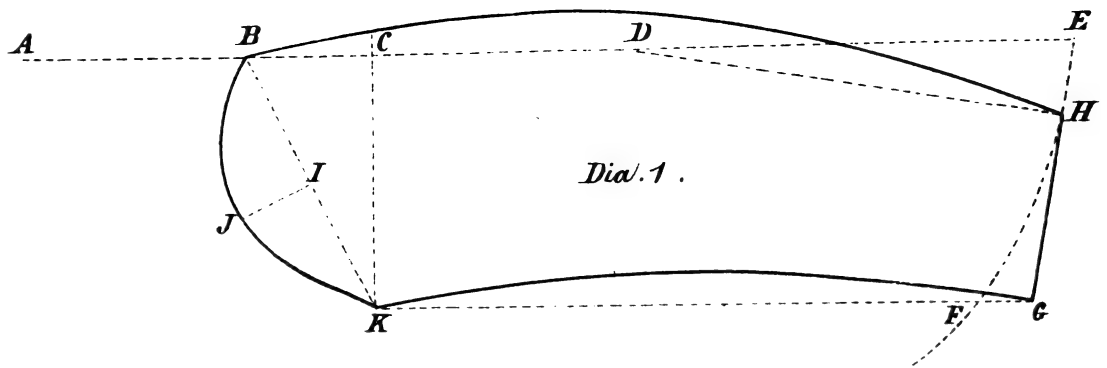
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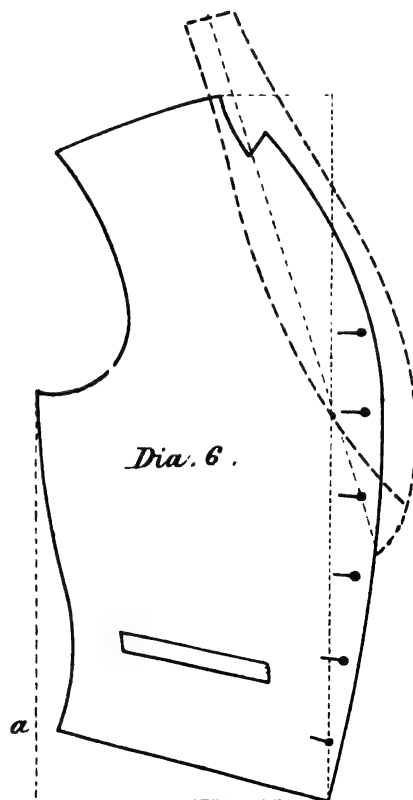
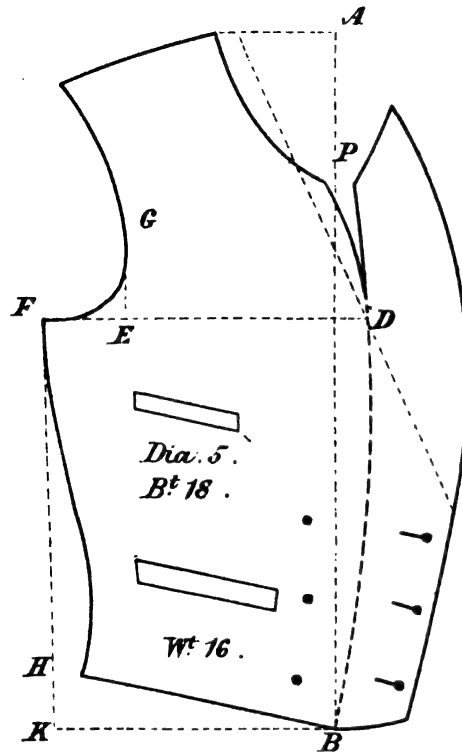
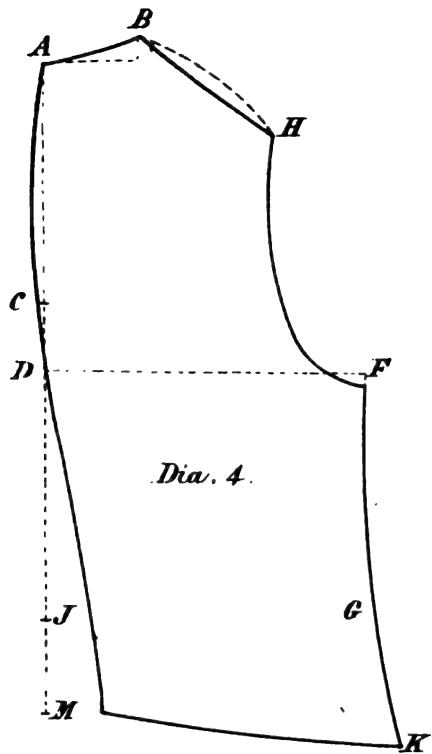




February 1871.

# THE WEST END







THE  
WEST-END GAZETTE  
OF  
Gentlemen's Fashions.

VOL. 9.

MARCH, 1871.

No. 105.

**The West-end Gazette System of  
Cutting.**

*(Continued from page 29.)*

Having laid before our readers the full Coat System for the proportionate figure, we proceed to consider the different disproportions and the alterations that will be required in working the system to meet each individual class. The human figure develops itself in a vast variety of shapes and positions. As diversified as are the countenances of men, so are the configurations of their bodies. In all the works of nature, dull uniformity is excluded and diversity prevails, and our structures are not exempt from this unerring law. We may, indeed, take this statement as beyond gainsaying, as a very slight practical experience will evidence that we have to deal with figures, some differing almost imperceptibly from the standard of proportion, to others whose ultra development amounts to deformity. On this subject we may be permitted to quote a few remarks which have lately appeared in an exceedingly well written article in our Journal, but which will bear repetition they are so apposite and so tersely put. "No two things in nature are precisely alike in all respects. Each thing is different from every other thing. This is the most universal expression of this law. Nor is it applicable to classes only, but to individuals of the same class. There are great general features by which men are discriminated from other beings and things by which they are surrounded, and

these characteristics constitute their unity." Again, "In almost all that pertains to the act of cutting, in form, in size, in position, in taste, and in pursuits, men are different; and it is the recognition of these differences that constitutes one of the most essential elements of the perception and appreciation of beauty."

We propose to take first the disproportion that exists in height, and it is at once apparent that we shall have to treat this firstly in the case of height exceeding width, which we will call the tall figure; and secondly, where the height is less than the width, or stout figure. The rotundity is the same, but the lengths are different. The principle of applying divisions of height for the perpendicular sections of the coat is embodied in our system, and we will now point out the application of this principle to the tall figure. Our first concern is to ascertain the measure of length by which we can obtain the distance from A to B on the back correctly. We may arrive at this in various ways: 1st, by dividing the full length of the figure by 4 and adding half-an-inch, will give the natural waist length; that is, if a man measures 6 feet or 72 inches, this divided by 4 will give 18, and the half-inch will give  $18\frac{1}{2}$  as his natural waist length. 2ndly, we might work from a table that could be drawn up with the various heights and the scale of their relative proportions, thus dispensing with all calculations. 3rdly, we may continue to pursue the method we have commenced with by measuring from the nape of the neck to the hollow of the



waist in a line with the hip, and we have decided after reflection to make this measure our basis. The measures will be—breast, 18; waist, 15; and natural waist length, 19 inches, which is a disproportion of  $2\frac{1}{2}$  inches, i.e., 6ft. 2in. in height.

Dia. 1. The back, from A to B, one-third of natural waist length ( $6\frac{2}{3}$ ); from B to C, one-sixth of breast (3); from B to H, one inch more than one-third of natural waist length ( $7\frac{2}{3}$ ); other points as for proportionate model or to measure.

Dia. 2. The forepart, from O to M, two-thirds of breast (12); from C to N, two-thirds of natural waist length ( $12\frac{2}{3}$ ); mark K half-way between M and N and draw the line K R S C; from K to S one-third of natural waist length ( $6\frac{2}{3}$ ); and from K to R, half that measure; the remainder to be drafted to previous directions. The dark lines in the diagrams illustrate the tall figure, the roulette lines the proportionate, and the comparison clearly explains the points of divergence. It will be perceived that the system works out a larger garment in the width for this figure, which experience teaches us is correct.

Dia. 3. Morning Coat Skirts, mark from the line C A to point D one inch, and place forepart and side body as shown, and draft front of skirt and back plait, the former in a line with the front of breast, and the latter with the side seam.

(To be continued.)

### Reviews.

#### BELFAST'S SYSTEM FOR TROUSERS AND BREECHES BY THOMAS HOGG.

The work before us has been developed from a system for cutting trousers, which was contributed to the pages of a contemporary. Its author, Mr. Hogg, we should say, has capacities above the majority of men in our trade for writing a book. His facile pen glides swiftly along as he touches lightly upon almost every topic usually treated of in a treatise on trouser cutting. The language is, as a general rule, well chosen, and aptly expresses the author's meaning. The style is usually clear, and often trenchant, indicative of a certain amount of intellectual and moral force. When, however, we have said this, we have said almost all that we can in favor of the work.

Some of the remarks in the introduction are startling enough, and indeed prepare us for a thorough revolution in the whole art and science of trouser cutting. We shall have occasion incidentally to notice some of these as we pass along: meantime, we only wish to take particular note of the author's recommendation of his own system.

He says—"It is a system which is neither absolute nor faultless, yet one we advise the young and inexperienced to adhere closely to in all its points, believing that it will be a surer guide to success than nine-tenths of the systems published."

At this particular point we must take the liberty of uttering our most emphatic protest against the foundation on which this system is built. The projection of trouser or other systems from ideal bases proceeds, according to a method which is radically false—a method, moreover, which is virtually discarded in the higher and lower departments, both of science and art.

When we examine the draft, the first thing that strikes us more particularly is, the locality of the construction line. Science would have suggested to us that the most appropriate place for the construction line to be placed would be, either the outside or inside of leg, the centre of leg, or running from the centre of front to the instep. But Mr. Hogg is fancy free. He completely scorns science, *falsely so called*.

We have given what we consider a fair trial to the system, and we would say that the proportionate pattern does fit. But it is far enough from being our ideal. It has all the appearance of being constrained over the hips; and we are firmly of opinion that the cutters in the best houses would bear us out, when we say that it is far enough from having the ease desired by well-dressed gentlemen. But this is nothing either for or against the system. Perhaps we differ from Mr. Hogg as to what are the constituent elements of the *perfectly* proportionate figure: perhaps a third cutter would differ from us both.

But suppose that we now draw out the system to the following size,—39 seat,  $35\frac{1}{2}$  waist, not a very startling measure. And we shall just do what any tyro in the art might reasonably be expected to do, that is—adhere strictly to the system in *all its points*. And what do we now find? Why, that the increase in the size of fork has been so infinitesimally small, that it may be fitly represented by the difference between a broad and narrow chalk, or just such a difference as any respectable cutter might make even when drafting the same size of pattern twice over. And yet, according to Mr. Hogg's own admission, the proportionate pattern was close enough in this particular region, even for those who wished their trousers to fit. If nine-tenths of the systems published are more faulty than this, then assuredly we may blush for the backward state of our profession.

If there be no truth in the results of the above experiment then why, in the name of wonder,

does Mr. Hogg open his trousers in the legs for corpulent men? Is it because they can stride more than others; or do they straddle along with their legs four inches further apart than other men? By no means. "It is," in Mr. Hogg's own language, "to prevent that contraction of the fork which would inevitably ensue if we would add  $1\frac{1}{2}$  or 2 inches in front of our proportionate diagram in order to provide for additional size at waist in it." But notice, that this contraction which becomes so apparent in extra large waists is always in its degree present in the size we have adduced. It must thus be a curious rule for the young and inexperienced to adhere closely to *in all its points*.

We would like to ask Mr. Hogg one question in relation to the shifting of the construction line, to counteract the hard and fast tendency of the other parts of his rule. Would it not be much better and more direct, to make the requisite changes in the fork just in that particular locality where they are wanted? Opening the legs for changes in the fork may look exceedingly clever, but in our opinion it is a clumsy round-about method of making them. The young and inexperienced cutter is deluded, and when he fails he is told that his judgment, and not the system, was at fault.

And the best of all is that Mr. H., who is not inexperienced, and who might reasonably be expected to know the working of his own system, will not "presume to give any definite rule as to the *exact* position the construction line should occupy *in relation to the size of seat*." (See page 11.) "IN RELATION TO THE SIZE OF SEAT"!!! Is it possible that we can have read the words aright? Is it then, after all that has been said, the size of seat, and not the size of waist, that is to rule the openness or closeness of the legs? We are *perfectly* amazed. And yet our wonder has grown in the shape of an anti-climax. The very first paragraph of the introduction fairly took away our breath. There we find the real clue to the error which vitiates the entire system. For he affirms with the positiveness of one who really knows, that "openness and closeness, like straightness and crookedness, are simply indicative of style, and should form no component part in the structure of any trouser system." Does he really mean to say that closeness and openness, straightness and crookedness, have no effect whatever upon the fit? If so, then we greatly pity him. When a man stands at the cutting table, let him follow the bent of his own thoughts, and do what seems right in his own eyes. It would then be the greatest impertinence to interfere with him. But when he steps on to the platform and assumes

the function of a teacher, then let him play the man to some purpose, and let him not be a mere babbler in the land.

Our opinion of the system before us is, that it is radically unsound both in its foundation and superstructure—root and branch. With this idea of it, we will not follow the author in the application of the rule to the formation of riding trousers and breeches. Nor shall we take any notice of the curious mixture he has served up to us in the shape of "making up and deviations." But the tone of the book is not all that could be desired. There is manifest in it (though in a less degree than in some other of Belfast's writings) an assumption of such superior knowledge that grates upon the feelings. If the champions Tapeon and Turly had only seen what Mr. Hogg sees, it is not likely they would ever have debated with each other.

The interests of truth compelled us to write as we have written. But Belfast will not be cast down. For if he holds that "it matters but little what system a man employs, if he knows exactly what it will produce;" it follows that it matters but little what kind of system a man introduces to the notice of the trade, provided he can explain its mode of working. Perhaps he has acted on this idea. At any rate another coating has been added to the infinite litterings of the Angean stable, which it would require a Hercules to cleanse.

Here we must take leave of our author, who frankly tells us that he has done his best. Even in this we are compelled to disagree with him. We believe he could have done much better. The book is unworthy of him, and our advice to him would be to "try again."

The publishers have evidently done their part of the work well. And as the work is not high priced, our readers can get it and judge for themselves.

### Twenty-first Anniversary of the Metropolitan Foremen Tailors' Society.

The 21st Anniversary of the above Society was celebrated by a supper at the Society's rooms, Union Tavern, Air Street, Regent Street, on Tuesday evening the 14th ult. Mr. Hastie, the President of the Society, who filled the chair, conducted the business of the evening in his usual hearty and cheerful manner; and he was ably assisted by Mr. Jas. Odom, as Vice. The attendance of members and friends was more numerous than on any previous occasion, in fact, the rooms were crowded to such an excess that the Stewards,

some members, and friends were induced to retire to the coffee-room to regale themselves, and to rejoin the party after supper. Our space will not permit us to describe the details of this most successful gathering, suffice it to say, that the usual toasts were given and freely responded to, some good sentimental and very humorous songs were sung, accompanied by the tuneful notes of a piano, whilst the inner man was adequately supplied with excellent viands; but, perhaps, the most gratifying circumstance was the numerous attendance of old members and friends, in fact, the only drawback to our thorough enjoyment was the great number of the assembly.

### Plates of Costumes.

#### PLATE 1.

The contrast which youth and age afford, is very happily rendered by our artist in this plate. The earnest attention which the youth is evidently paying to the serious admonitions of his kind parent, conveys a moral lesson, and elevates our illustration of costume to the rank of a picture.

The Youth's dress is a continuation of our illustrations of young gentlemen's costume. It is a style suitable to young gentlemen who are rather too old for round jackets, but not old enough to adopt a morning coat. The jacket has a lapel front, which gives it a dressy appearance. The back is cut whole, and a large flap is taken out under the arm, from the scye to the waist, so as to adjust it to the figure; that is to say, it does not fit the figure so close as a morning coat, nor so loose as a lounge jacket. A breast pocket outside and one inside are sufficient pockets, as pockets in the skirt would give it too much of a lounge-jacket character. The trousers and vest call for no special remarks, as they are of the usual medium style adapted to young gentlemen.

That old gentlemen can be appropriately dressed is very evident from our illustration, and why they should be ignored in illustrations of gentlemen's dress is not very clear to our minds. We hold that it is more necessary to dress elderly gentlemen with propriety than young men, and that this can be done without any sacrifice of ease or comfort. Our illustration indicates an appropriate dress for an elderly gentleman of position. It comprises a black cloth frock-coat, a black cloth vest, and a bordered grey angola trousers. The coat has a broad fall and lapels, and the skirt is always cut longer than young men have been wearing. The trousers are of a plain English style, falling straight on the foot.

#### PLATE 2.

*Livery Plate.*—In furtherance of our intention of publishing at convenient intervals illustrations of liveries, we have given this plate so that our continuous subscribers will possess a complete work on liveries for reference, as occasion may require. We have here given a back and front view of a footman's full-dress livery; and we can say, without exaggeration, that they are admirably executed. It would be superfluous for us to enter into any details of the colors of these garments, as they are always dictated by the family livery; and in case that a gentleman wishes to set up a livery, a colored livery plate may be as useful as colored plates of gentlemen's costumes are useless, which depict gentlemen decked out in colors that any gentleman would shun. The coat is double-breasted, being fastened at front with two hooks-and-eyes; there are six notched holes on each side, made of cord the same color as the facings, if they are of light cloth; if of dark color, with black cord—in both cases, crest buttons are placed at the ends. There are pointed flaps in the waist seam, with buttons under each point. The sleeves have cuffs three inches deep, with slashes six inches deep, and three crest buttons. The dress vest has a stand collar, and is fastened up the front with hooks-and-eyes. The pockets have pointed flaps, with buttons under each point. The dress breeches are made whole fall, with a garter three-quarters-of-an-inch wide, a buckle, and three crest buttons.

### Metropolitan Foremen Tailors' Society.

Mr. Schadler will attend the meeting of the above Society, on Tuesday evening, March 21st, to explain and practically illustrate his patent method of drafting coats. Members and friends are especially invited to attend on this interesting occasion.

### Plate of Diagrams.

Dia. 1 and 2 illustrates the adaptation of the WEST-END GAZETTE System of Cutting to tall figures.

Dia. 3 is the same method of cutting morning coat skirts.

Dia. 4—7 is a model of a footman's dress livery coat, such as is shewn on plate 2.

Fig. 1 illustrates the tall thin figure, such as is indicated by the deviations on our Diagrams 1 and 2.



Printed by W. & A. G. Smith, 10, Abchurch Lane, London.

March 1871

Plate No. 1.

THE WEST END GAZETTE  
ENGLISH COSTUMES.







THE WEST END GAZETTE

March 1871

Plate N° 2

THE WEST END GAZETTE

ENGLISH COSTUMES.

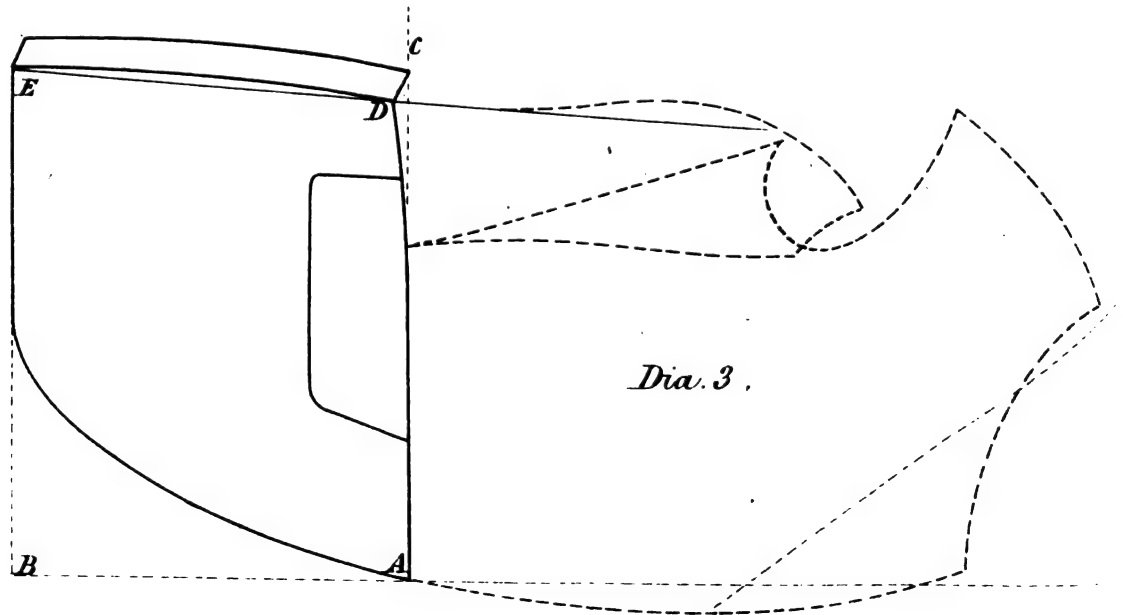
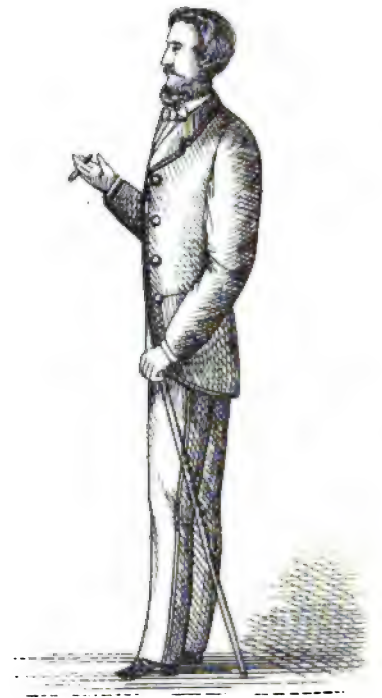
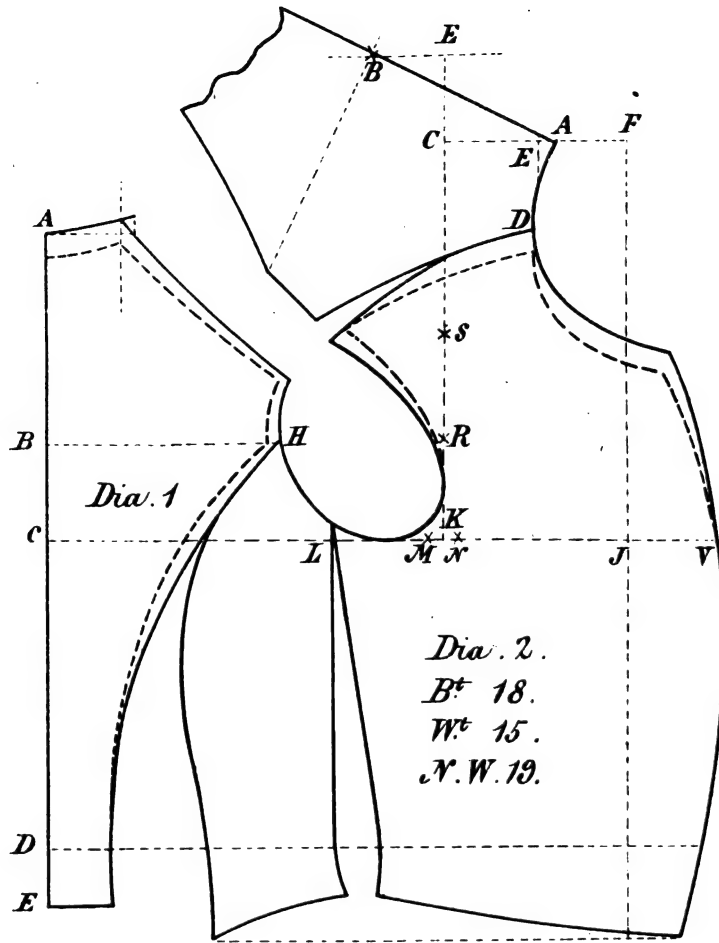


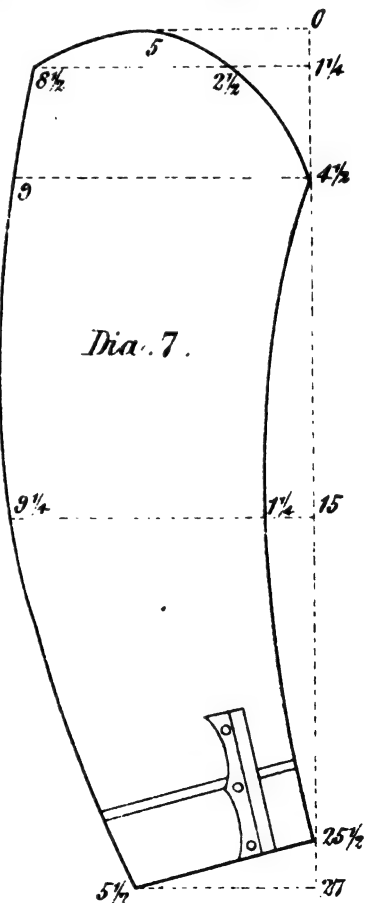
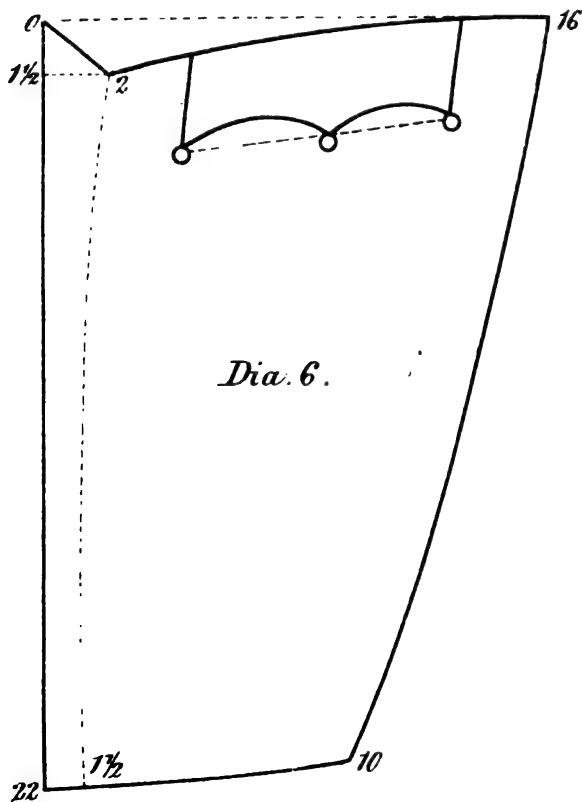
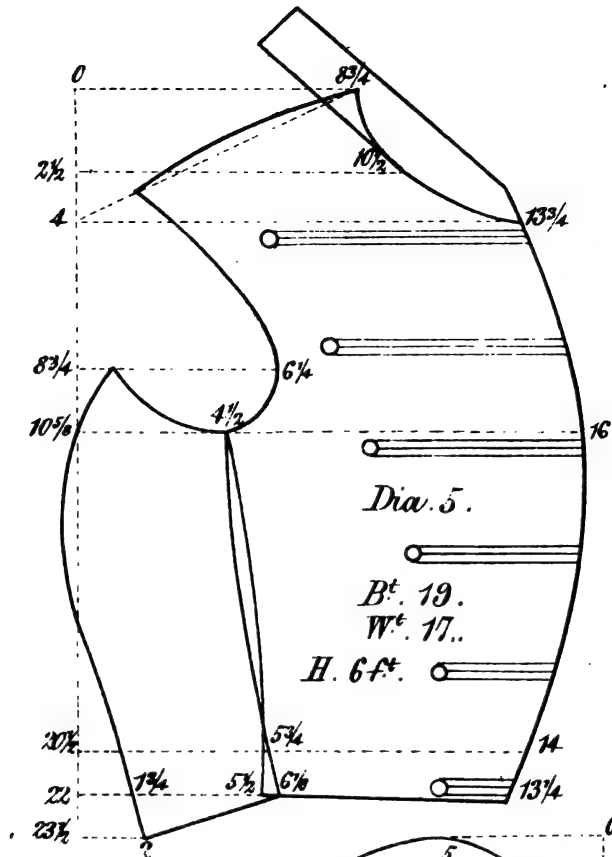
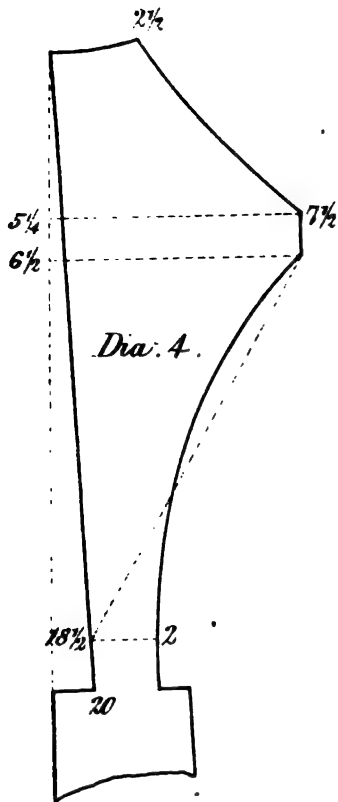




March 1871.

# THE WEST END







# THE WEST-END GAZETTE

OF

## Gentlemen's Fashions.

VOL. 9.

MAY, 1871.

No. 107.

### Studies on Anatomy as applicable for Tailors.

It may not at first sight appear what particular advantage it is to a tailor to obtain some slight knowledge of the science of anatomy. Some cutters have even been so thoughtless as to ridicule the idea as either superfluous or useless; but we feel confident that a little reflection will convince the most incredulous, when he considers that every cutter must have practically some knowledge of the human frame, or else he can never be a successful cutter. Now surely it does not require further proof than the mere statement that the study of the construction of the human body would aid every cutter to form a correct judgment of a customer's figure. The more decided differences in form and position are sufficiently obvious to every one, such as whether a man stoops or is extra correct, if his shoulders are high or low, or whether he is a giant or a dwarf. The minor differences of position, size, or height are not so easily discerned. It is only the practical eye and sound judgment that can in the majority of cases form a just conception of them. It is indisputable that the cutter who has the best conception of a customer's figure is in the most favourable position to produce a garment suitable to that peculiar form. Our position is, that the study of anatomy will aid every cutter forming correct conceptions of his clients' figures, and assist him in maturing a sound judgment.

The design of these articles and illustrations is to provide the student with such an amount of

information on the subject as is essential to every cutter. Every one will add to his knowledge by the study, and it will be equally useful to him whether he cut by breast or shoulder measure, by admeasurement or any other system. It will be interesting to him as a man and invaluable to him as a cutter.

If the reader will now take a general view of Figures 1, 2, and 3, he will then see how the framework in No. 1 is the basis of the nude figure No. 2, and the clothed figure No. 3. The fact will then be evident to him that the bony skeleton is the framework of the structure which we have to clothe. The muscles principally add that contour and roundness which gives such beauty of form to the human frame. We should notice the cone-like form of that part of the body which is formed by the spine at the back, the breast-bone in front, and the union of the two by the ribs. Attention should also be given to the collar-bone E, which is attached at one end to the breast-bone C, and the other end forms, with the upper part of the blade-bone F, a cup-like form to receive the top of the arm-bone G. The mobility of these parts, as we shall hereafter see, causes important differences in the shape and positions of the shoulders which demand the attention of the tailor.

The names of the bones marked on Fig. 1 are as follows:—A is the spine, B the vertebræ or joints of the spine, C the sternum or breast-bone, D the costæ or ribs, E the claviculæ or collar-bones, F the scapulæ or blade-bones, G caput

humerus or head of the upper arm-bone, H innominatæ or hip-bones, and K femoris or thigh bones.

We would advise the student to read and write down both Latin and English names for the various bones, so as to become familiar with them. Some bones we shall hereafter find have only a Latin term to distinguish them, so we cannot give any other. After these prefatory observations we shall commence republishing the able articles on this subject which were contributed to our columns by "S.H.K.," simply contracting or expanding them so as more completely to carry out the objects we have indicated.

### Proportion and Admeasurement Theoretically and Practically considered.

(Continued from page 38.)

Place the tape over the shoulders and draw it close up under both arms, as shewn in Dia. 1, in order to find with sufficient accuracy point 2 on a level with bottom of scye. Mark top of back, natural waist, and also where you intend the top of back pitch to be placed. Make also a cross mark at front of scye to represent the intersection of lines running horizontally and vertically to the scye. If the elastic square is placed on the shoulder, the angle of the square will coincide with the cross mark.

Now measure from 1 to 2,  $8\frac{1}{2}$ ; to 3, 17; to fashion length of back and skirt. Place the end of the tape at the cross mark at front of scye, and measure under the arm and up to 4,  $7\frac{1}{2}$ ; to 1,  $15\frac{1}{2}$ ; to 2, 12; to 3,  $12\frac{1}{2}$ . Turning the tape over the shoulder from the same point, measure to 1,  $12\frac{1}{2}$ ; to 2,  $16\frac{1}{2}$ ; to 4,  $9\frac{1}{2}$ . The rest of the measures in the ordinary way. If the coat the customer has on does not fit closely round the scye; or if you have the slightest reason to suspect that you have taken the measures loosely, then the best way is to check these measures, taken in parts, by taking the whole measure, from

1 round front of scye to 1 again; from 1 in the same way to 2, and to 3; and then to see if the parts correspond with the wholes, always bearing in mind the fact that the wholes will be somewhat less than the sum of the parts, in consequence of the loss of the angle when taking the whole measure.

*The Draft*—Draw the straight line, A B. Square across at O,  $1\frac{1}{2}$ ,  $8\frac{1}{2}$ , 17, 19. On the line from  $8\frac{1}{2}$ , square up at  $7\frac{1}{2}$ , breadth of back; and 12, front of scye. From 12 measure round back of scye to  $7\frac{1}{2}$ ; up to O,  $15\frac{1}{2}$ . Now cut out your back as fashion or taste may dictate, and keeping it fixed at top of side-body, bring it in at waist to the measure, with  $\frac{3}{4}$  in. added for hollowing out at seam under the arm. From 12 at the distance  $12\frac{1}{2}$ , describe an arc of a circle; and place the back, with the top resting on the arc, the line from 12, and the point  $8\frac{1}{2}$  distant 17 in. from 12. The shoulder point is determined by the measure from 12,  $9\frac{1}{2}$ . If there is no measure for front length, then a sweep from 12 to bottom. 'e, will find the correct length. Add  $2\frac{1}{2}$  to breast measure, and from 1 to  $1\frac{1}{2}$  to waist measure, and the draft is complete. All the measures explain themselves, with the exception of  $1\frac{1}{2}$  from O, on the back. As already stated, one condition of the draft is, that if a square be placed on the body, one will pass through  $8\frac{1}{2}$ ; and the other through a point, say  $\frac{1}{2}$  inch below collar seam. To this  $\frac{1}{2}$  in. must be added the seam in front of scye, and the seam around the gorge, which will give 1 inch. But as the square passes close in front of the arm, it will always give a close scye. I, therefore, add another  $\frac{1}{2}$  in. in order to throw more ease into the scye.

If the measures are carefully and correctly taken, a good fit will be the result. It is very simple, and a little practice will ensure its efficiency.

I am yours,  
AMICUS.

### British Industrial Progress.

(Continued from page 22.)

As we take a retrospective glance at our Industrial Progress and compare it with the signs of the future, we avow with regret, that we are not cheered by the prospect. The undoubted tendency of the trade is to manufacture cheaply, rather than well; hence the influx of traders into our business who only seek to employ their capital profitably, and trouble naught whether

they sell clothes or clothes-pegs, so that they get an ample return for their capital. Tailors who have some conscience, and desire to earn a reputation, are left entirely behind in the struggle for cheapness by the trading class, whose only object is to sell to profit. Possibly, as time progresses, the line of demarcation between clothes sellers and tailors will be more distinctly drawn by the public, but as yet this only looms in the distance.

The question naturally arises—what, if any, is the best means of remedying this unhappy state of affairs. Must we wait for the general improvement in the intelligence of the workman, which the spread of national education will effect? Will not experience and self-interest combined force workmen to recognise the fact, that superior skill should be more highly rewarded than inferior, and that it would be their and the employers mutual interest so to readjust wages, that the best workman should receive the greatest reward; and that inferior workmen should be stimulated to improve their skill by the prospect of increased earnings.

Great evils often work their own remedy. Suffice it to us for the present to indicate the growing evils of our trade; other minds may devise remedies, and the more active ones carry them into effect.

[We stated in the commencement of this article, that we could not find one specimen of English tailoring exhibited at the Workmen's International Exhibition. We are pleased to record that Mr. John Kirby, of Cambridge, did exhibit a black cloth double-breasted frock-coat and obtained a prize, as a reward for his skill. We regret that it was so misplaced that we were unable to find it, or any one who had seen it, or else it would have given us still greater pleasure to have seen and acknowledged its merits.—E.W.G.]

### Improved System for producing Garments.

Mr. Schaedler attended two meetings of the Metropolitan Foremen Tailors' Society to explain and illustrate to the members the method he has invented and patented.

He said "the object of my invention is to obtain the exact proportions of a person to be fitted with a coat, and to draft the pattern therefrom with facility and precision; dispensing with the usual systematic calculations which occupy considerable time and are nevertheless mostly inaccurate. My improved method consists in the use of apparatus which being formed of flexible

and shifting pieces, and spring or elastic clips, may be so fitted against the body of the person being measured as to follow all its undulations and irregularities. The apparatus consists of front and back pieces of cloth, of a waist belt, of spring clips by which the pieces are fixed, without undue pressure on the body of the person being measured, and of a piece termed a plummet, by which the centre line of the coat is obtained.

Mr. Schaedler demonstrated its application in a very practical manner by measuring a member, and then cutting a pattern, and having it basted up. We need not say that this was a severe test, and one which elicited a variety of opinions and pertinent questions. It was generally agreed that the experiment was perfectly satisfactory, and a vote of thanks was tendered to Mr. Schaedler for the trouble he had taken in explaining his interesting invention to the Society.

Mr. Schaedler's principal object is to avoid the necessity of trying on garments, and his plan may be simply described as the trying on of a body which he adjusts to the figure and then applies to the production of the garment required. The way he manipulates it is very ingenious and skilful, and no doubt any tailor could apply it successfully with very little instruction and practice.

### Belfast's Trousers System and the West-End Gazette.

The review of Belfast's Trousers System which appeared in the March No. of this Gazette, has excited the ire of the author. This we might have anticipated, seeing that it is the common failing of authors to accept complacently any amount of praise and to fly into a passion the moment that any exception is taken to their statements. Instead of defending the principles which have been attacked, they impute ignorance or impure motives to their critics. We certainly shall not be irritated by unworthy insinuations into personal discussion, neither shall we be deterred from the expression of our calm judgment upon the principles of works submitted to our notice. The simple facts are, the book was sent for review to our office by the publisher. We placed it for that purpose in the hands of a gentleman whom we believed well qualified for the undertaking, and the result fully justified our confidence; in the letter accompanying his article he said, "*I have sent you at least what you asked for, an honest criticism.*" When a gentleman assumes the position of a teacher, and makes assertions in opposition to the confirmed ex-

perience of the trade such as "close and open, like straightness and crookedness, are simply indicative of style; they should form no component part of any trousers system;" he should at least anticipate that such statements would not be accepted in silence, and should not be surprised if some one felt it their duty to stigmatize them as the enunciation of false principles.

## Plates of Costumes.

### PLATE 1.

The continued coldness of the Spring has made the morning coat, which is shewn on the first figure, quite acceptable to the wearers. The single-breasted morning coat which buttons two, and has an angle in front, is now the most fashionable coat for general wear. When they were first introduced, the corner in front quite vexed the eye, but now we are accustomed to it it appears a neat, snug style of garment. We have hinted that the cool weather has favored its adoption, what we mean to say is, that it is certainly not a summer style, for it must be worn buttoned, or else the corner projects in a very unsightly manner. Great care must be taken to give sufficient angle for the second button, or else it will drag there, and the style is spoilt. The two top buttons should run in a straight line with the centre of the neck. A notch about an inch or an inch-and-a-quarter in the turn and collar end to match, make a very neat front, and is an entire change from the former style of broad lapels rolling low down. The edges are generally bound with a narrow braid. Imitation cuffs are formed  $3\frac{1}{2}$  inches wide. Two holes and buttons are placed in the cuffs, one  $1\frac{1}{4}$  in. from the bottom of sleeve, the second one  $1\frac{1}{4}$  in. apart, and then it is  $1\frac{1}{4}$  in. from the edge of cuffs, all being equidistant, makes a nice style of sleeve. Fancy twist buttons to match the material or the braid are generally used. The material most generally cut is some make of elastic cloth, such as twills of various width and designs, and Berlins of small or larger pattern. Some houses have adopted a dress twill, but it has neither the elasticity nor the gentlemanly appearance of the other. Meltons are very seldom asked for, but they are still worn by some gentlemen. With the above style of morning coat, a notch collar, single-breasted vest is the most appropriate and the most generally worn. The edge of the roll should project beyond the turn of the coat, as our design indicates. In nine cases out of ten the same material as the coat is selected, otherwise a fancy cashmere vesting

of some neat design is chosen. The fashionable style of trousers is a plain, straight trousers, such as a great many gentlemen always wear; cross pockets are still in vogue; small borders, if any, are put to the sides. A very gentlemanly style of dress has been adopted by some gentlemen. It consists of a blue diagonal suit, the coat and vest as we have described; but the trousers has a row of braid down the side seam. One of our leading houses is making this style, with two rows of braid down the sides.

The companion figure is rather a suggestion of a style, than an illustration of a prevailing one. Some gentlemen are asking for a coat, not so undressed as a morning coat, nor so heavy as a frock coat; we submit that a single-breasted frock would meet the requirement, and that if the skirt corners were tipped off it would give another style.

### PLATE 2.

Our climate is so exceedingly variable that a light overcoat is indispensable to every gentleman, and any illustrations of dress would seem to be incomplete without one being represented. Some gentlemen are tired of the Chesterfields closing with a fly, and are wearing double-breasted ones, without skirt pockets, which relieves the otherwise heavy appearance they possess. A breast-pocket outside is the only one, if any outside pocket is worn.

The remaining figure presents to our notice a most gentlemanly style of dress. It consists of a fine blue twill frock-coat with a velvet collar. The edges are finished with a silk cord, stitched behind. The sleeves have cuffs, with two holes and buttons, as we have described on the first figure. The skirts are worn plain, and longer than last season. It is thrown well back, so as to shew a double-breasted white vest of imperial drill. A light grey angola trousers of fashionable cut completes the costume.

## Plate of Diagrams.

Diagrams 1, 2, and 3, are illustrations of the able essay on Proportion and Admeasurement theoretically and practically considered.

Fig. 3 shows the human body in three different manners—first the skeleton, secondly the naked figure, and thirdly the clothed figure. These illustrations are designed to aid the student who is desirous of studying the foundation of his business, and will afford him information that he cannot obtain anywhere else at the same price.







After a photograph of Hellegers's model

May

Plate N° 1

THE WEST END GAZETTE

ENGLISH COSTUMES



The Lithographer, 25, Wellington Street, Strand

May

Plate N° 2

THE WEST END GAZETTE

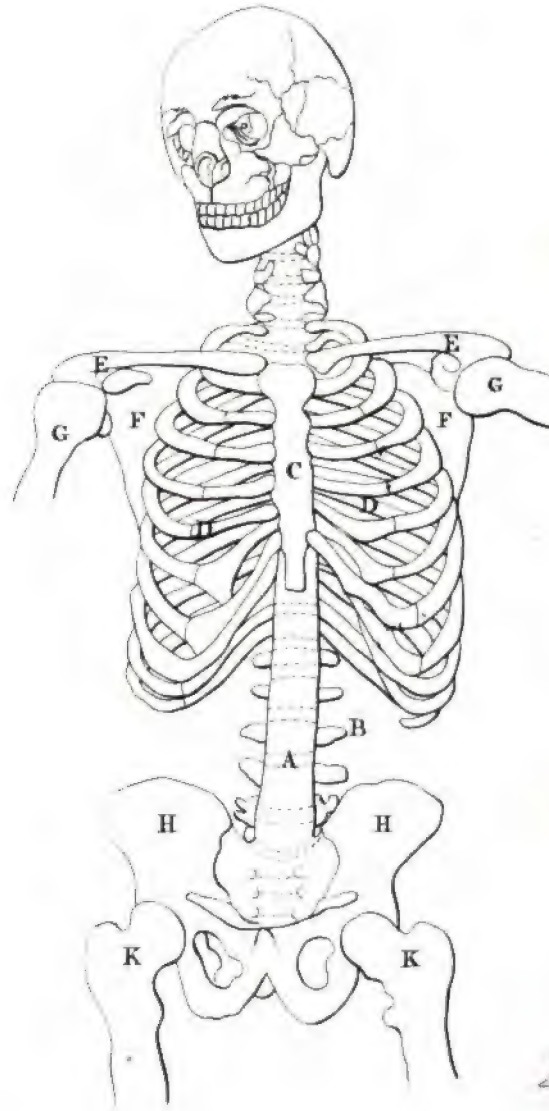
ENGLISH COSTUMES







*Fig. 1.*



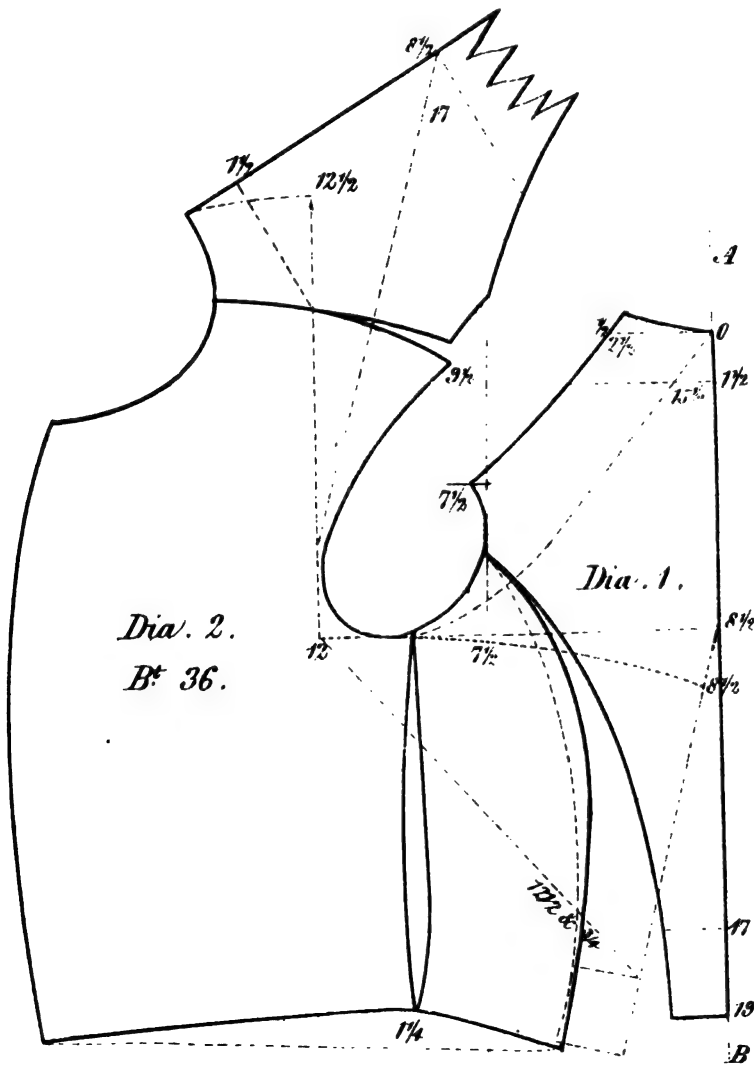
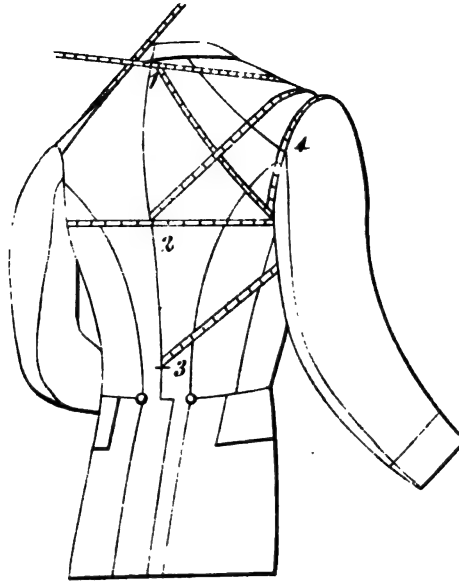
*Fig. 2.*



*Fig. 3.*



*Dia. 3.*





THE  
**WEST-END GAZETTE**  
 OF  
 Gentlemen's Fashions.

VOL. 9.

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No. 108.

**The West-end Gazette System of  
 Cutting.**

(Continued from page 87.)

We propose in the present chapter to consider the **CORPULENT FIGURE** and its requirements. By corpulence we mean the excess which the waist measure may assume over the anatomic proportion in relation to the size of chest, without any reference to either height or build. Taking as an illustration the 18-inch breast measure, we know that one-sixth less, or 15 inches, is the proportionate waist measure for that size; if the waist increases to 16, it becomes to that degree *corpulent*; and if to 17, still more so.

If a man should measure 24 breast, and 20 waist, he would possess the normal proportion; and supposing his stature was consistent with his bulk, although we might esteem him a large man, and of a stalwart frame, yet he would not be a corpulent man. With this brief intimation of what corpulency really is, we must next enquire how the increase of flesh is distributed. We find, on consulting physiological authorities, that the greater part of the excess goes to front, a small portion at the sides, gradually impairing the contour of the waist, and a still smaller portion to the back, and, as obesity further increases, a yet larger relative proportion protrudes forward; the hollow of the waist over the hips disappears, and the back receives but a slight addition of the accumulation.

With these well authenticated facts before us, it becomes necessary to divide this abnormality into two classes: the first beginning from the proportionate waist, and ranging up to where breast and waist are equalised—this we will call *minor corpulence*; the second begins where the first stops, and covers all cases in which the waist measure exceeds the breast—this is *major corpulence*. Making use again of the 18 breast measure, we may remark that 15½ waist would

be the lowest degree of minor corpulence, and 16 the highest; and 18½ would commence the major corpulence, and proceed *ad infinitum* to the last degree in this class. Minor corpulence we have already recognised and provided for in our system, by giving three-fourths of the waist in front, and one-fourth at the side-seam, therefore we have now only to deal with major corpulence. Our readers will see that this is very simply, but effectually, done by the arrangement of the points P O I, on the natural waist line on the diagram, and by the addition of the extra length in front, required by this figure.

For the purpose of evidencing how different disproportions can be reduced to work harmoniously, we have subjected ourselves to the test of taking an inordinate major corpulence in combination with extra shortness in height, and it will be perceived there is no clashing, but each local defect receives its immediate remedy.

*The Back (Dia. 1).*—From A to F one-third of natural waist length (5½), F to C one-sixth of breast measure (4); mark from C to G one-sixth of natural waist length (2½), divide at B equal from F to G, and draw the line B H say three-quarters-of-an-inch more than one-third of breast measure (8¾).

*To draft the Fore-part (Dia. 2).*—Square with the back at point C; draw the line L K J, and at point D, the line U T P W. At L mark from C one-half the breast measure (12 inches), at N two-thirds (16), and at J the full breast measure (24). From L to M one-sixth of natural waist length (2½) divide M N equal at K, draw the line K S 7; mark from K to S one-third of the natural waist length (5½), divide equally this distance at R. From S to 3 one-third of breast measure (8); from R to 7 two-thirds of breast measure (16). From 3 to 5 on the line 3-4 one-sixth of breast measure (4). Place the back with point A resting on the line 3-4, the shoulder neck point on the line 5-6, and point G of the back touching the line 7 G. (The back



should have been so placed in Diagram 2 of the April number in lieu of B.) Mark the shoulder seam, dropping it about  $\frac{3}{4}$ -of-an-inch at the scye point. Mark the scye from H, touching the line L, through the point R to shoulder seam. Draw the line L P square with C L. Mark P to I one-twelfth of breast measure (2). From I to O half the difference between the breast and waist measure (that is say, where the waist measure exceeds that of the breast); in the present instance the difference is two inches, hence the distance from I to O is one inch. From P to T one-sixth of the waist measure. From T to U one-fourth of the waist measure only to the extent of the breast measure (6); but when the waist is larger than the breast, the difference is disposed of at I to O, as before stated, and the remainder at W. Square the short line U Z by U T. Form the side-seam, as shewn on the diagram, bringing in the back so that D may rest on the line U Z, allowing a trifle of spring at the bottom. Form the extra side-seam from L through P, and from L through O. From J to V  $2\frac{1}{2}$  in. From the back-seam at D to W the waist measure, and allow for seams closing the points P O; from 4 to 2 one-third of breast (8). Shape the neck as shown on diagram, as also form the front. Make J to X one inch longer than the distance from C to E (Dia 1); and for corpulent figures, when the waist exceeds the breast, add half the difference from X to Y of side-seam; draw a line from bottom of side-seam to Y, hollow the waist about one inch at the extra side-seam.

### **I Trousers System.**

By HUSBAND BAIRD.

The measures are—the side 40, leg 30, waist 30, seat 36, thigh 22, knee 16, bottom  $17\frac{1}{2}$ ; these measures are sufficient to produce a plain pair of trousers.

*To draft the Trousers System.—Diagram 3.*—1st, Draw the construction or centre line O A 40 inches, and mark from O to B one-fourth of the seat measure (it is by this measure that the trousers is principally governed), from A to C one-fourth, draw a line parallel with O A, and square B to D and C to E; mark from A to X one-sixth, and from A to E one-fourth; mark from X to F the length of leg-seam 30 inches, and sweep from X F to G; mark from H to K one-eighth, and from K to F one-sixth; also add  $\frac{3}{4}$  of-an-inch to front of fork; mark from O to D one-fourth of the waist measure, and take  $\frac{3}{4}$  of-an-inch off both in length and width. At this point mark from K to L

one ninth (2); form the front of the topside from M through L to F; and from F form the leg-seam to E. For the width of knee mark from the line B C half the knee measure 8 inches; next form the side as per diagram, adding an inch at P and taking an inch off at R. The bottom can be formed according to fancy or fashion.

2nd, Form the undersides by marking from F to S  $\frac{1}{2}$  inch less than one-twelfth, mark on the line K M at V one-third, mark from O to W one-fourth, and draw a line from W to F through V. Form the seat-seam by W V and S; lay the inch tape  $1\frac{1}{2}$  inches below W, mark across to Y  $8\frac{1}{2}$  inches, and take  $\frac{3}{4}$  of-an-inch out by a V, or in accordance with smallness of the waist, and the prominence of the seat. Measure across from the line F and S to G the size of the thigh 22 inches, and from the line B C at the knee make the size 16 inches, mark from R to E and from E to Z the sizes of the bottom  $17\frac{1}{2}$  inches. Now form the top and side of the undersides by W U G and Z. This completes the system for trousers. The dotted lines are simply to show where the measure is applied for the widths.

3rd, Making up and pressing into shape. The trousers ought to be put together fair. If fly fronts the fly ought to extend as near the leg-seam as possible; the button catch ought not to be cut off. If left on, a puff stoated in the most hollow part of the crutch, will afford sufficient spring. Take the dress off top and undersides. In reference to pressing into shape, after the leg and side-seams are sewn, double up in the centre each leg, as dia. 4 between A and B. Shrink the legs so as to shorten them between knee and instep, and draw in the heel at R with tape. Between D and E they are shrunk in very much, and gradually to F, and press away all superfluous cloth till the legs resemble dia. 4.

Dia. 5 illustrates deviations, defects, and remedies in trousers cutting generally. 1st, the diagram represents the top part of a pair of trousers intended for an upright figure. There is a V taken out of the top of the undersides for the purpose of making the waist small, and bringing the proper amount of cloth on the hips. If a pair of trousers like these were put on a stooping figure, it would be found that there would be a superfluous amount of cloth on the hips, and many creases in front at the most hollow part of the fork.

2nd, The stooping figure would therefore require a deviation as marked by the dotted lines which gives a point at the top of side-seam; suppress the V, and what you give on here take away behind. Now, if it should happen that a pair of trousers has been cut as these last men—

tioned for an upright figure, it would be found that they would drag and be very tight on *belly* and *hips*, and would not go into the waist, also they would bulge out behind. The remedy is to take the cloth away at the top of the sideseam and add it behind.

3rd, The deviation given for stooping figure will be found sufficient for Riding Trousers; and all those customers who wish for ease and freedom in sitting down, length between A and B.

### Studies on Anatomy as applicable for Tailors.

The human skeleton consists of three great cavities, a central column, two upper and two lower extremities. The column is called the spine. The cavities are connected one with each end of the column, and the third with its centre. The upper cavity is the skull; the middle, the thorax; the lowest, the pelvis. The upper extremities are the arms; the lower the legs. In the adult skeleton there are 246, sometimes 249 or 252 bones, which will be explained hereafter, and which are divided into—the bones of the head (caput) 63; trunk (truncus) 54, viz. :—

Vertebrae (24).....bones of the back.  
Costae (24) .....bones of the ribs.  
Sternum (2) .....breast bones.  
Innominata (3) .....hip or seat bones.  
Os sacrum (1).....sacred bone.  
Coccyx (1) .....the last bone of the spine.

The upper extremities (arms) are composed of—

Claviculae (2) .....collar bones.  
Scapulae (2).....blade bones.  
Ossa Humeri (2) .....the upper arm bones.

The fore-arm (antebrachium)—

Ulna, or Cubit (2) .....the large bones on the inside of the fore-arms.  
Radii (2) .....the small bones on the outside of the fore-arms.  
Ossa carpi (16) .....wrist bones.  
Ossa meta carpi (10) ...below the wrist and above the fingers.  
Phalanges digitorum manus (28) the fingers.  
Ossa sesamoidea (4) accidental bones, at the first phalanx of the thumb and finger.

The lower extremities—

Ossa femoris (2).....thigh bones.  
" patella, or rotula (2) ...knee cap.  
" tibiae (2) .....shin bones (on the inside of the leg).  
" fibulae (2) .....Splint bones (on the outside of the leg.)

The foot (pes) consists of the

Ossa tarsi (14) forming the arch, answering to the wrist of the hand.  
" meta tarsi (10).  
" phalanges digitorum pedes (28) the toes.  
" sesamoidea (4) accidental bones, at the roof of the first phalanx of the great toe.

Terms:—*Os* is the singular for bone, *ossa* the plural—thus *Os Femor* is the thigh bone, *Ossa Innominata*, the unnamed bones or haunch bones.

(To be continued.)

### Coats in General.

Extracts from an Essay read to the City of London Practical Tailors' Society by E. C.

Coats in general have been so much written and spoken about that it may be thought that there is very little more to be said on the matter; consequently, I trust my hearers will bear with me, for the few minutes that I shall employ, in elucidating a few principles and ideas on this well worn subject.

Coats in general may be regarded from two different points of view, those of taste and fit; and fortunate is he that can so unite the two that the critical eye shall pronounce it faultless. Taste in a garment is in some measure subservient to fashion; the most fashionable garment is not always in accordance with the pure dictates of taste, or even the most suitable for the wear of those who patronize it. So much being premised, it will be seen that the first thing to be observed in the building of a coat is to so proportion the various parts one to another as to give the beholder an idea of beauty, fitness, and aptitude for the wear of one of the most beautiful of the whole creation—Man. The adaptation of parts then, it will be seen, must be such that no violence may be done to the acknowledged rules of taste. If we review the various forms of coats now worn, how many should we find, on inspection, that will undergo such an ordeal. We discover that fashion has been consulted more than taste, and that the result is an incongruity fatal to the personal appearance of the wearer, a notable instance of which is to be found in the so-called "Ulster." A coat may be called stylish, but that is only a personal affectation, and may be dismissed from our minds, except when it agrees in its unity with the requirements of taste. A tall man may wear a short coat, and it may suit him better and be more agreeable to the eye than a long coat on a short man; but that, I apprehend, is style, and not either taste or fashion. The object, then, is to so clothe our model as to be in harmony with both. Human pro-

portions are invariable, but fashion demands that the drapery should vary in its proportions to the utmost degree. The difficulty is for the cutter to so form his garment as to make it acceptable to the three deities—Taste, Fashion, and Style. Unfortunately the style of garment worn by some acknowledged Leader of Fashion or a Royal Personage, may be copied by the rest of the world, and worn to the extreme by persons whose figure it does not at all suit, and consequently the result of the cutter's art is not satisfactory. On a comparison of the Plates of Fashion of some thirty or forty years ago with those of the present day, it will be seen that the various garments as worn now, are very much more in accordance with taste; and that the tailor has made very great progress in the art of clothing his client with ease and grace, and, at the same time, according to the passing fashion. The Chesterfield of the present day is one of those garments that unite, in a great degree, the requirements I have before mentioned, and will, no doubt, have a very long career. The graceful curves in which the seams are capable of being cut; and the easy flowing fit, just defining the figure, without closely following it, make it an especial favorite. Of late there has been a tendency to cut them longer, which, no doubt, is owing to the introduction of the "Ulster" coat, an exaggeration of the same form of garment, the ugliness of which is not at all compensated by its utility. Now a cutter in taking his measure for a Chesterfield, has it very much in his power to influence his client as to the proper length suitable for his height or size, and should he insist on an increased length, then the art of the cutter must be brought to bear so as to neutralize the ill effect produced by a long narrow garment—the position of the seams being such, that the width of back may be enlarged all through. That the form of coat can be worn much shorter, is instanced by the yatching jacket which, at the present moment, is much worn for business purposes. Here the seams may be made much closer together, so as to give the eye an idea of greater length, and bring the proportions more in accordance with taste.

(To be continued.)

## Plates of Costumes.

### PLATE 1.

There are some fashions which have utility and propriety as their basis. One of these few is the custom which prevails amongst some gentlemen, of

wearing a light colored frock-coat in the height of summer; at first sight the propriety of this habit is not evident, but a little experience proves it. In the first place, light colors do not retain heat like dark ones; again, a frock-coat always produces a gentlemanly appearance; a light waistcoat can be worn with it, or it can be entirely dispensed with. The material also is always of a thin texture, being of either summer angola or cheviot. Light grey and drab are the favorite colors. A pleasing variety of styles may be shewn to the customer, so as to cater to his taste. We have given front and back views of this style of coat, so as to sufficiently illustrate it. This coat, for instance, has plain seams, but they may be lapped; a breast pocket outside the left breast is most frequently worn. Some gentlemen prefer quite a plain coat, others, a silk facing, with a cloth collar; and many are wearing velvet collars to match the cloth. There are four holes in the lapel, three of which are buttoned, and frequently only two; cuffs are placed on the sleeve  $3\frac{1}{2}$  in. wide, with two holes and buttons. Ivory or Cape Horn buttons are generally worn on these fancy coats, when they cannot be obtained to match, then rings are covered with the same material.

### PLATE 2.

Ladies' jackets are now so frequently made by tailors, that some trades are devoting special attention to them. Our plate furnishes two illustrations of the most fashionable styles of jackets for the present season. The front view represents a half-fitting jacket, whilst the back view shews one which fits to the figure. The material is either cloth or velvet, the edges are flat-braided and traced; the tracing braid may form eyes all round, or else be sewn on plain, and clover leaves formed at the corners. We purpose giving a model of this jacket in our next number, so that our subscribers may be prepared to execute any orders for them.

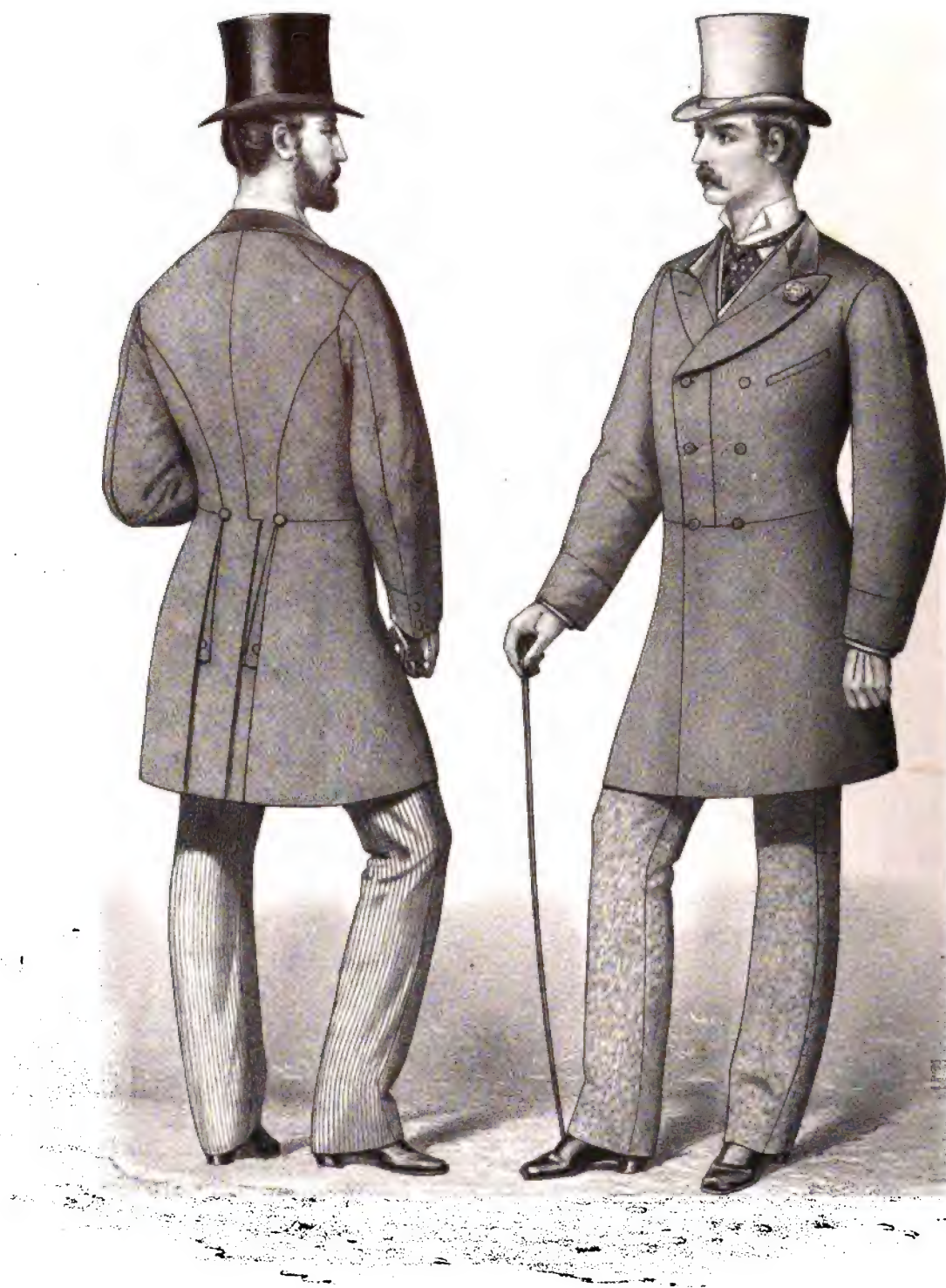
## Plate of Diagrams.

Dia. 1 and 2 illustrate the WEST-END GAZETTE System of Cutting for corpulent figures.

Dia. 3, 4 and 5 exemplify a system of cutting trousers, by Husband Baird.

Figures 1 and 2 are studies in the nude and draped figures, intended to aid the students of our system and Lessons in Anatomy; in the application of their knowledge to the class of figures which we are more immediately treating upon.





June 1871

Plate N° 1

THE WEST END GAZETTE

ENGLISH COSTUMES.





June 1871

Plate N<sup>o</sup> 2

THE WEST END GAZETTE

ENGLISH COSTUMES.

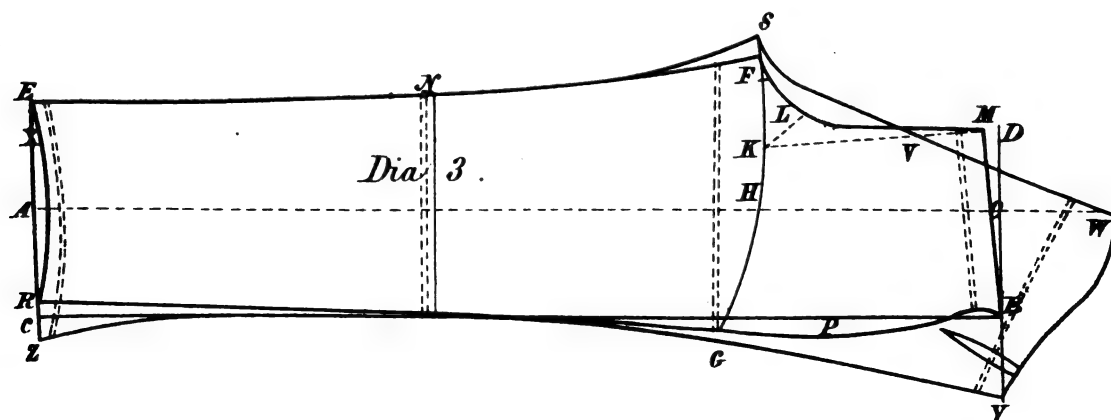
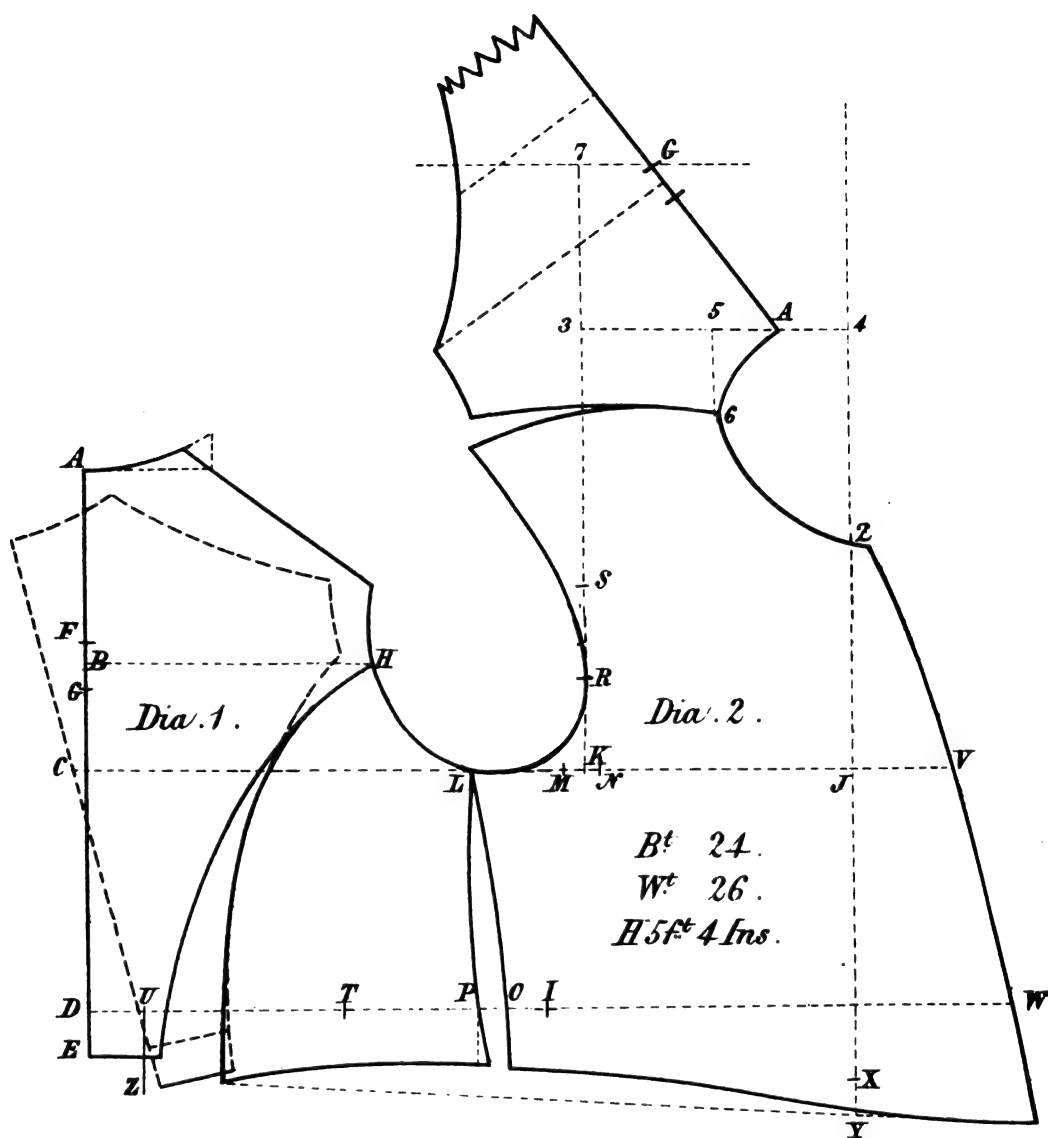


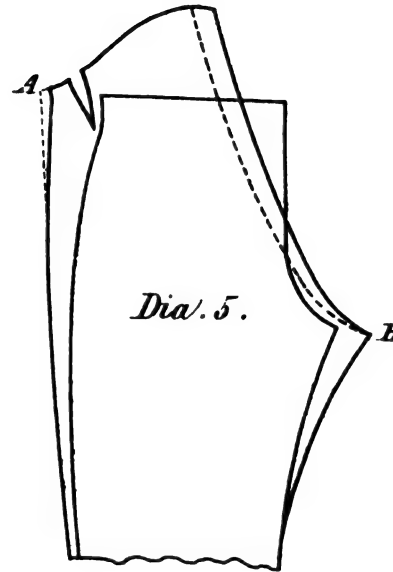
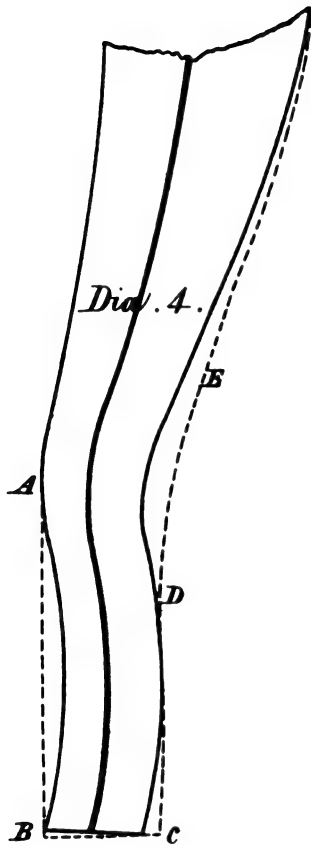




*June 1871.*

# THE WEST END







*Metropolitan Foremen Tailors' Society.*



ESTABLISHED 1850.

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THE  
**WEST-END GAZETTE**  
OF  
**GENTLEMEN'S FASHIONS,**

EDITED BY A COMMITTEE OF THE ABOVE SOCIETY.

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**VOL. X.**

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# INDEX TO VOL. X.

**JULY, No. 109.**—Address. The History of the Art of Cutting, and the Literature of the Tailoring Trade. Coats in General, Essay by E. C. (continued from p. 47, vol. 9). Studies on Anatomy for Tailors (continued from p. 7, vol. 9). Plates of Costumes. Plate of Diagrams.

**AUGUST, No. 110.**—The West-End Gazette System of Cutting, Stopping Figures, (continued). Breeches System, by J. Rae. Coats in General, by E. C. (continued from p. 3). Correspondence: Husband Baird's Trousers' System; and Husband Baird's reply. City of London Society of Practical Tailors; list of Essays and Lectures. Plates of Costumes:—Plate 1—Coachmen's Livery; Plate 2—Cricketing Plate. Plate of Diagrams.

**SEPTEMBER, No. 111.**—The West-End Gazette System of Cutting, Extra Erect Figures (continued). Trousers' System for Corpulent Men, by B. L. W. Studies on Anatomy for Tailors (continued from p. 4). The History of the Art of Cutting, and the Literature of the Trade (continued from page 2). Correspondence: Amicus's Admeasurement Coat System; Amicus's Reply. Plates of Costumes: Shooting Costumes. Plate of Diagrams.

**OCTOBER, No. 112.**—Trousers' System by M. de la Byè. Coat System, by J. W. Rae. Correspondence: Frock Coats for Stout Figures; Frock Overcoats; Mr. Rae's Trousers' System; and Mr. Rae's reply. Plates of Costumes. Plate of Diagrams.

**NOVEMBER, No. 113.**—Trousers' System, by H. Constien. The West-End Gazette System of Cutting, Figures with Forward Arms (continued). Sleeve System, by B. L. W. Coat System, by J. W. Rae (continued from page 14). Correspondence: Frock Coats for Stout Figures, reply to S. A.; Frock Overcoats, reply to W. H. Metropolitan Foremen Tailors' Society; List of Lectures, &c. City of London Society of Practical Tailors; List of Lectures, &c. Plates of Costumes. Plate of Diagrams.

**DECEMBER, No. 114.**—Trousers' System, by H. Weston. Inverness Cape System, by A. B. Studies on Anatomy for Tailors (continued from page 10). Correspondence: H.'s reply to H. A.; On Technical Terms, by A. D. G. A. Sleeves and Skirts, by Amicus's Coat System; and Amicus's Reply to a Young Enquirer. Metropolitan Foremen Tailors' Society's Lectures, &c. The Lord Mayor's Liveries. Embroidered Vestings. Plates of Costumes: Plate 1—Inverness Capes. Plate 2—Juvenile Costumes. Plate of Diagrams.

**JANUARY, No. 115.**—Ladies' Jacket System, by J. A. Reinhard. The West-End Gazette System of Cutting, Figures with Backward Arms (continued). Small Matters connected with the Trade: Essay read to the City of London Practical Tailors' Society, by E. C. City of London Practical Tailors' Society's Anniversary Dinner. Metropolitan Foremen Tailors' Society: Lectures and Annual Meeting. Price List of James Platt & Co. Plates of Costumes: Plate 1—Evening Dress. Plate 2—Ladies' Jackets. Plate of Diagrams.

**FEBRUARY, No. 116.**—Vest System, by H. Walmaley. Coat System, by J. Rae. Correspondence: On Technical Terms, reply to A. D. G. A.; Mr. Rae's Coat System; Frock Overcoats, reply to W. H. by Overlook. City of London Society of Practical Tailors; List of Lectures, &c. Announcement of Metropolitan Foremen Tailors' Society's Annual Dinner. Plates of Costumes. Plate of Diagrams.

**MARCH, No. 117.**—The West-End Gazette System of Cutting, Figures with Heads forward and the Reverse (continued). Coat System, by J. Rae (continued from p. 30). Small matters connected with the Trade, by E. C. (continued from page 27). Twenty-second Anniversary Dinner of the Metropolitan Foremen Tailors' Society. Plates of Costumes: Military Uniforms. Plates of Diagrams.

**APRIL, No. 118.**—G. Müller's Trousers' System, by Germanicus. Double-breasted Vest System, by J. Ewen. Correspondence: Husband Baird's System for Corpulent Men's Trousers; and Husband Baird's Reply. Coat System, by J. Rae (continued from page 34). Plates of Costumes. Plate of Diagrams.

**MAY, No. 119.**—The West-End Gazette System: Figures with Large Shoulders (continued). Studies on Anatomy for Tailors (continued from page 22). On Progress, a paper read before the City of London Foremen Tailors' Society, by E. C. (continued) City of London Society of Practical Tailors. List of Lectures, &c. Plates of Costumes. Important Notice. Plate of Diagrams.

**JUNE, No. 120.**—Close-fitting Trousers System, by Mons. de la Byè. Studies on Anatomy for Tailors (continued from page 42). On Progress, by E. C. (continued from page 43). Important Notice. Plates of Costumes. Plate of Diagrams.



THE  
WEST-END GAZETTE  
OF  
Gentlemen's Fashions.

VOL. 10.

JULY, 1871.

No. 109.

**Address.**

THE programme of our intentions, which we submitted to the notice of our readers at the commencement of the ninth volume, we have now completely carried into effect, by beginning in this number "The History of the Science of Cutting."

We shall continue to publish the "West-End Gazette" System of Cutting, which is based on scientific principles, and has been practically tested by experienced cutters. It is so simply arranged, that any practical cutter will be able to instruct himself by the descriptions given. The articles on Anatomy, by "S. H. R.," will be continued for the benefit of our scientific students.

Our illustrations of fashionable costumes will continue to receive our utmost possible attention, and our remarks upon the changes of fashion will, we hope, be characterized as heretofore by their reliability, justness, and priority of information. These efforts, combined with the aid of our esteemed contributors, will, we hope, suffice to sustain our gradually extending sphere of usefulness.

Before retiring into comparative seclusion for the next twelve months, may we be permitted to say, that if we have one desire more than another relative to our trade, it is a desire to elevate it, and we trust that this is evident in our pages. We regard the

efforts of our compeers with pleasure, and not with jealousy; we extend to our contemporaries the hand of fellowship and goodwill, believing that there is room for the labours of each and all, and that the more labourers there are the greater must be the Harvest of Progress.

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**The History of the Art of Cutting, and  
the Literature of the Tailoring Trade.**

The History of the Art of Cutting has not yet been published in the English language. One is almost ashamed to avow it. We are surprised that some intelligent member of our profession has not made it his pleasure and pride to undertake this duty. Whether time and the materials necessary for this work have not been obtainable, or the desire to collect them has not been manifested, we cannot say; but we are firmly of opinion that the names and deeds of the old trade worthies who studied and wrote in days gone past, are worthy of chronicling, remembering, and honoring. The man who would faithfully perform this duty would render a service to the trade generally, stimulate the inventors, thinkers, and writers of the present time to renewed exertions, and reap a rich reward for his labour in the grateful remembrance of his fellow craftsmen.

We are indebted to the pen of Herr H. Klemm, jun., of Dresden, for the original production. The tone and spirit of the essay are admirable. The high estimation in which he holds our calling, and the zeal with which he has laboured to



elevate and instruct our trade are most praiseworthy. That they are appreciated, is proved by the extensive sale and the high reputation which his works have gained in Germany. Perhaps the best tribute that we can pay to his merits, is to translate his historical sketch for the perusal of our readers—we hope that it will interest and instruct them. As these circumstances are necessarily seen and treated upon from a German point of view, a seeming injustice is done to our compatriots, which we hope will arouse a desire in some intelligent mind to rescue from oblivion the honored names of those who laboured in the past for our good.

At the present time Art and Science are continuously advancing, and, as a consequence thereof, Commerce and Industry are more and more developed; so that some branches of industrial pursuits are entirely changed in their arrangements through new discoveries. During the last twenty years the tailoring trade has elevated itself to an evidently higher position, by means of a trade literature which did not formerly exist. The introduction of the Mathematical Art of Cutting, instead of the extremely uncertain usages of the trade, was a great step in advance, and proves the incessant endeavours which are continually being made to arrive at perfection.

A natural consequence of this continuous movement is the earnest desire for thorough instruction which is manifested by the younger members of our profession, as well as the effort to improve themselves which is shown by the older and more talented members.

The trade of a tailor is no longer a refuge for the careless and the indolent; it is now become a cheerful battle field of intelligence and mental power, in which cultivation, talent, taste and invention, are quite as essential to success as in many other trades, which people, out of prejudice, rank as higher artistic callings.

The demands of the trade on the capacities of the practitioner are greater than formerly, in accordance with the elevation of the trade in technical, artistic, and commercial status, and in consequence of the numerous difficulties he has to contend with, partly through the ever-changing fashion, and partly through the endless variety of forms and positions of the bodies he has to clothe. These difficulties would be almost insurmountable, were it not for the new scientific principles of cutting which are being continuously developed.

(To be continued.)

## Coats in General.

Extracts from an Essay read to the City of London Practical Tailors' Society by F. C.

(Continued from page 47, Vol. 9.)

The Frock Coat again is an instance in which Fashion approaches to good taste, and is a garment in which the cutter has great opportunities of varying the style. It is here that different systems produce a different form of coat. From the numerous pieces of which it is composed it gives the cutter an opportunity of displaying taste. The length of waist, the width of back, the length of collar, the width and form of the lappels, and the hang and position of sleeves, are all to be studied and proportioned one to the other, and the whole to the figure to be clothed, so that the entire garment may be satisfactory. In this form of coat the position and curve of the seams require to be closely studied, as although the coat may fit, the general appearance may not be satisfactory. In low shoulder figures it is necessary that the shoulder-seam should be cut high, so as to hide the defect, and the eye be deceived as to the real shape. It is in these apparently small matters that a successful cutter excels, and it may not be out of place to draw the attention of our young members to these apparent trifles. In general, on their first start, they are so engrossed with the one idea of making a coat fit, that they neglect those essential particulars which would give grace to their productions. To learn a system, however good, is one thing, but to use it to advantage is another, and requires on the part of the learner many qualities that can only be obtained by close study and patient examination of what is passing around him—by joining societies such as this, or by the companionship of fellow workers, and comparing notes and ideas. The foregoing remarks are applicable to the dress-coat, which also in its general form gives great scope to the talent of the cutter.

The next class of coats which fall under review are those generally worn in business circles, the walking coat or riding coat in their various forms, single or double-breasted. In this style of garment more is left to the fancy of the cutter than any other; the waist may be long or short, skirts full or scanty, but at the same time if due regard be not paid to the proportions of the parts the result will be anything but pleasing. These garments as a rule are worn much easier than the dress or frock-coat, and consequently require different treatment; the armholes must be cut larger, which will require a different form of sleeve to

give the requisite ease and freedom of action necessary to their various uses. Old members must excuse if in these remarks I certainly do not advance anything new to them, but in the interest of our younger members I think a little reiteration of facts may be useful, suggesting to them the importance of their closely considering the various objective points thrown out for their consideration and elucidation. Having roughly passed over the few forms of coats in general wear at the present moment, it may not be out of place here to consider the various means at the disposal of tailors for the successful carrying out of the conditions laid down. The first point of course is the System by which the rules are given, whereby to form a garment. Systems vary in their manner of producing a forepart. Some produce a narrow and cramped style; others, on the contrary, give a broad and easy style. If I were asked which I prefer, I should say at once the broad and easy one, as with that a cutter has more means at his disposal for the cultivation of that taste which I have said before is so necessary to the proper finish of a garment. I cannot here give rules or lay down precedents as to what constitutes taste, but the intelligent tailor will, if he gives his mind to it, soon see by comparison what he might do to make his own works more symmetrical, and yet fit his client.

(To be continued.)

## Studies on Anatomy as applicable for Tailors.

(Continued from page 47, Vol. 9.)

The terms by which the relative position is denoted, with their several senses, are as follow:—By superior is meant higher, and inferior lower. Anterior denotes the forepart of the figure, and posterior the hinder surface of the body. Laterally, right or left; understand that the parts approach one side or the other. Inner and outer express the relation of any part of the body to an imaginary plane; it has been named the "Median Plane." It bisects the body into lateral halves, passing through the middle of the head and trunk, and continues through the inferior extremities; inner denotes the approach to, outer a removal from, this imaginary plane.

The skeleton is placed, for description, in the erect posture; the toes are turned forward, and the arms hang by the side, with the palms of the hands directed forward, and the thumbs turned outward.

The skeleton is said to be natural when the bones are kept together by their natural ligaments; but this kind is of little use, since the extremities of the bones are so completely covered that their form cannot be seen. It is therefore found necessary to remove all the soft parts, and to join the bones together with wire, and thus is produced what is termed the artificial skeleton, which we will describe, omitting the bones of the head, hands, and feet, a knowledge of which would involve a lengthened study, without adding to the usefulness intended by these few simple lessons on the exterior anatomy of the human figure.

The first developed portion of the skeleton in man is the vertebral column (spine); it is the centre around which all the other parts are produced. In its earliest formation it is a simple cartilaginous cylinder, but as it advances in growth it becomes divided into distinct pieces called vertebræ. These vertebræ are divided into true and false. The true are twenty-four in number, and are classed according to the three regions of the trunk which they occupy, viz. :—

(Neck)	Cervical ...	7	} = 24 True Vertebræ.
(Back)	Dorsal ...	12	
(Loins)	Lumbar ...	5	
(Sacred)	Sacrum ...	5	} = 9 False Vertebræ.
(Cuckoo's Beak)	Coccyx ...	4	

The false vertebræ become united into two bones, the sacrum and the coccyx. Each vertebra consists of a body (corpus), seven processes, a hole, and four notches. The body is the thick, strong part, situated in the front, of an irregular oval or rounded form; flat or slightly concave above and below, convex laterally before, and hollowed behind, where it forms part of the spinal hole. The processes are, four articular, two transverse, and one spinous. Of the articular processes which join the back part of the body, and form the sides of the spinal hole, the two superior have their articulating surfaces facing backwards and a little outwards, whilst the two inferior face forwards and rather inwards. From the roots of the superior articular processes extend outwards, or outwards and backwards, the transverse processes very strong and thick, which are particularly for the attachment of the muscles. Between the superior and inferior articular processes extends backwards, or backwards and downwards the spinous process, this is sharp above, concave below, and more or less hooked downwards. By the junction of the processes with the back part of the body of the vertebræ the spinal hole is formed, and through

it passes the spinal marrow and its membranes. The roots of the articular processes are hollowed out above and below into notches, of which the inferior are very deep; these, when the vertebræ are fitted together, form holes on each side, through which the nerves pass from the spinal canal.

Of the twenty-four vertebræ, twelve are connected with the ribs and contribute to form the thorax, these are called dorsal (back); above the dorsal are seven smaller, belonging to the neck, and are named cervical; below the dorsal are five larger vertebræ, belonging to the loins, and called lumbar.

The vertebræ of each region are distinguished by peculiar characters. But as every vertebra bears a pretty close resemblance to the vertebræ above and below it, the several regions merge, by an insensible transition, into each other: the seventh cervical assuming some of the characters of the dorsal, and the twelfth dorsal, of a lumbar.

In a cervical vertebra the body is smaller than in the other regions, it is thicker before than behind, broad from side to side, concave on the upper surface and convex below, so that when articulated the vertebræ lock one into the other. The spinous process is short, and cut in two at the extremity, increasing in length from the fourth to the seventh.

*(To be continued.)*

## Plates of Costumes.

### PLATE 1.

Among the favourite pastimes which Britons delight to indulge in, may be classed boating and yachting. These amusements are equally dear to the peer and the workman; to the man who spends his half-holiday by a "pull up the river," as the nobleman who goes on a cruise with his yacht up the Mediterranean, or across the Atlantic—men of all classes join with equal zest in these favourite amusements. No wonder then that Englishmen set the fashion of garments for these purposes, so we have designed two of the most favourite suits worn on these occasions. On the first figure we have given a reefing jacket and trousers of blue serge. The jacket is single-breasted, buttoning high, and with four buttons up the front; there are two pockets in the skirt, with welts; the buttons may be gilt, with an anchor on; if the gentleman belong to a club, they must have the club initials on. The trousers, it must be observed, are ample, but not so full as seamen's trousers. The second figure

is shewn wearing a blue pilot pea jacket, it is double-breasted, with four holes, and buttons on each side; a breast-pocket is placed outside the left breast. It is short, just covering the seat, so as to avoid the wearer's sitting upon it when he is seated. White flannel trousers of the same cut as the blue serge, completes the costume.

### PLATE 2.

Before the present month has terminated, our customers will make their preparations for their autumnal tours, and we must be prepared to minister to their wants. To their first enquiry—"What is the most fashionable style of suit?" We should reply,—"A pea jacket, vest without collar, and plain trousers." The style the jacket is made is rather close fitting, very much resembling a patrol jacket at the back. Some houses are placing flaps to their pockets, we make, in preference, patch pockets, as they give a different appearance to the pea jacket proper, which is used for sea-side wear. Some gentlemen, however, prefer a long-waisted morning coat, with flaps in the waist-seam, and pockets underneath; these are more cut away than the coat which we have shewn on the second figure, as this is intended to represent a regular shooting-coat, which is frequently buttoned down to the waist, is cut ample, and has large pockets suitable to the purpose. The material most generally selected by gentlemen for these purposes is Scotch cheviot. A small indefinite check of grey or drab, and these colors, mingled with a yellow line, have been much in demand. Brown and orange mixtures, as well as plain colors, have also had an extensive sale. Some angola suits are worn; but the most gentlemanly are cheviots.

With reference to fashion in general, nothing very remarkable either in style or material has been introduced this season. Coats and vests of the same material are still worn by ninety-nine gentlemen out of a hundred; they only vary their dress by wearing white drill vests on extraordinary occasions.

## Plate of Diagrams.

Dia. 1-4 comprise a model of an excellent fitting ladies' jacket. The style and trimming was fully illustrated and described in our last number. If it is desired to make a bell sleeve, a little width must be added to the fore arm at bottom, and the remainder on the hind arm to the width desired.

Fig. 1. is a front view of the human skeleton, which will be referred to in our anatomical studies.





July 1871

Plate N°1

THE WEST END GAZETTE

ENGLISH COSTUMES.





July 1871

Plate N° 2

THE WEST END GAZETTE

ENGLISH COSTUMES.

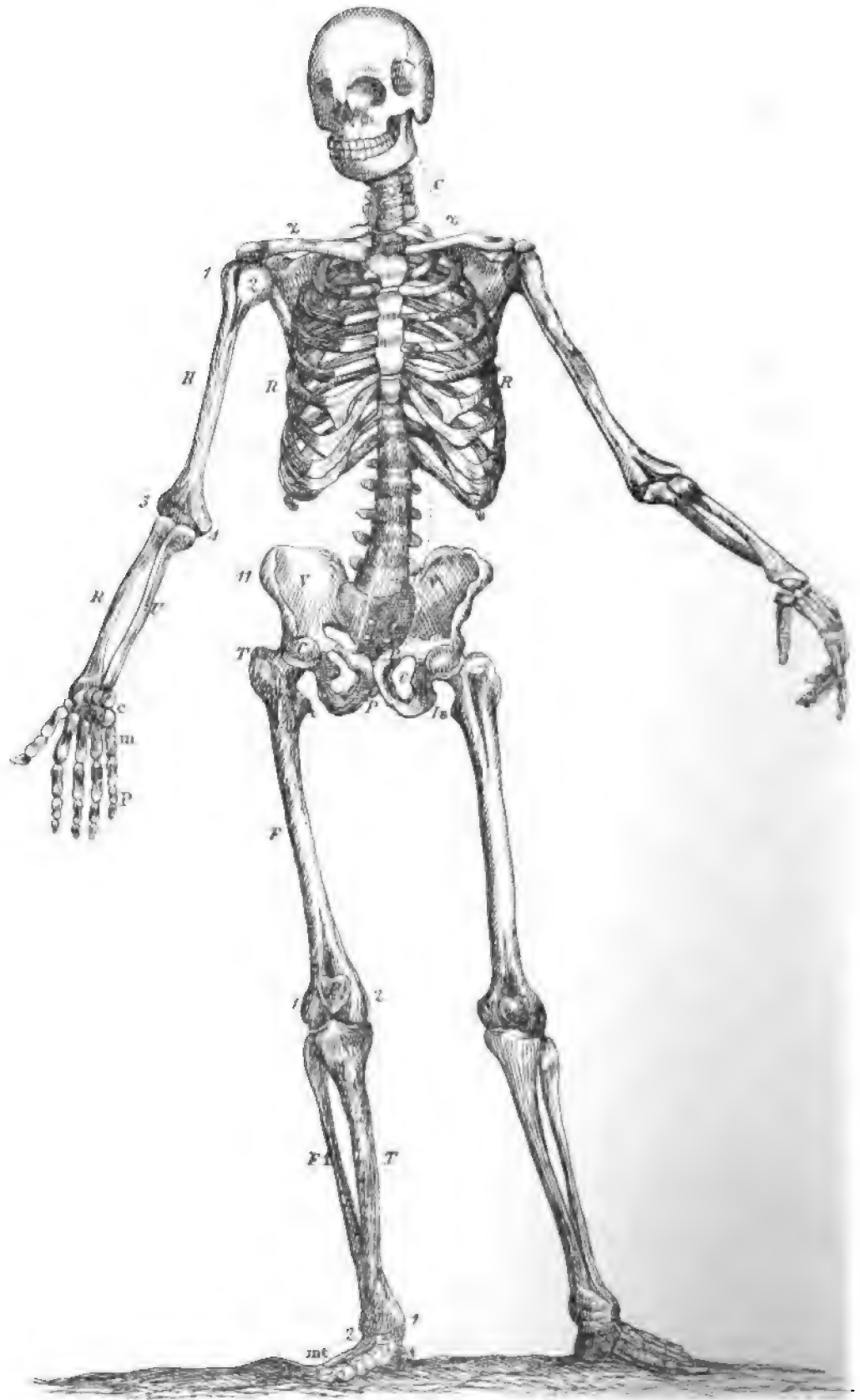


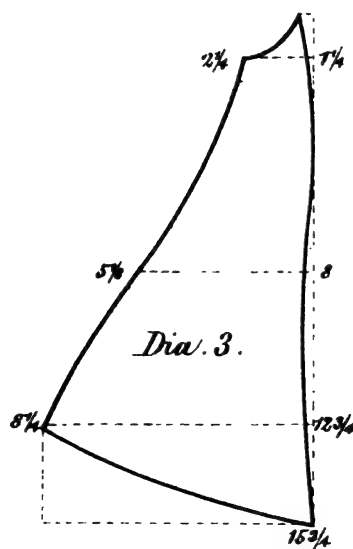
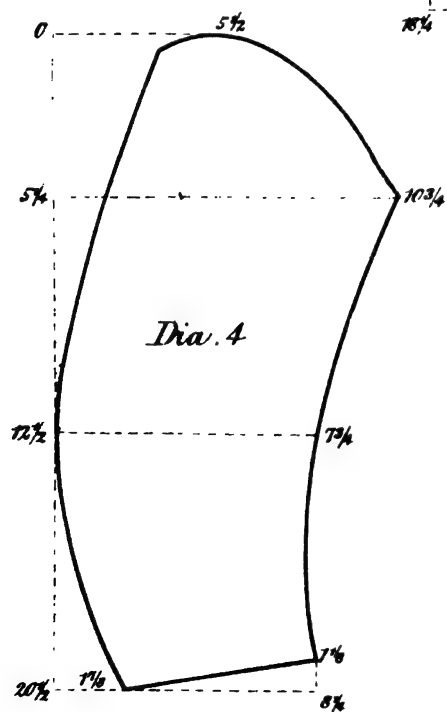
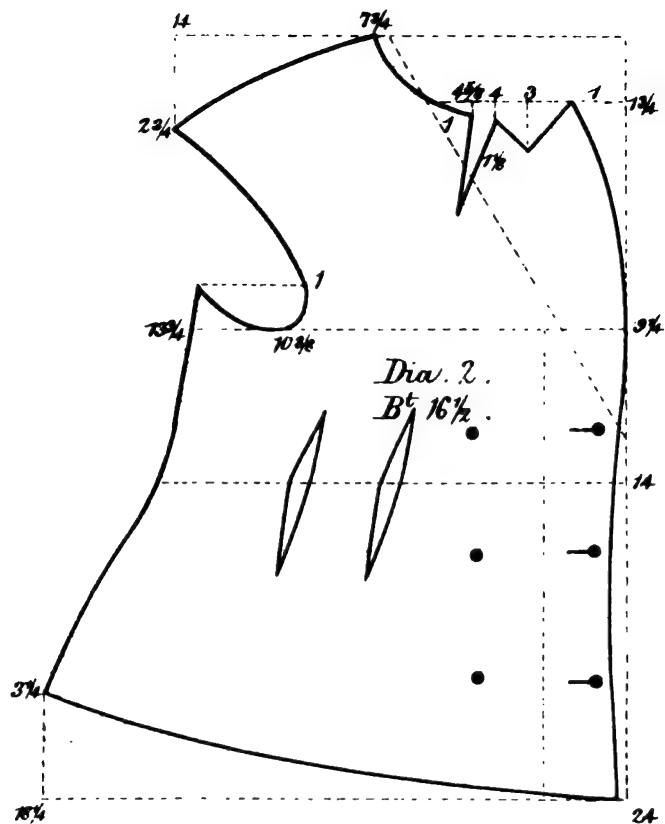
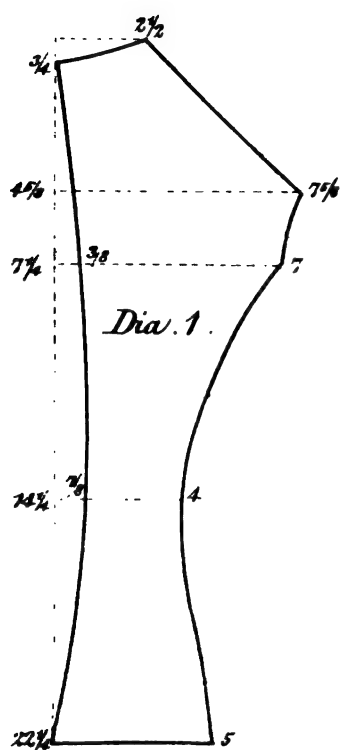




July 1871.

# THE WEST END







# THE WEST-END GAZETTE

OF

## Gentlemen's fashions.

Vol. 10.

AUGUST, 1871.

No. 110.

### The West-end Gazette System of Cutting.

(Continued from page 46, Vol. 9.)

The next figure that will engage our attention, is the forward or stooping figure. We very often find other deviations combined with this malformation; but in our present paper we will confine our exposition to the problem of altering our system for a stooping man. This ungainly attitude may arise from various causes, such as physical weakness either in the chest or loins, sedentary occupations, or a loose inattention to external appearance; but whatever may be the originating source of the evil, the effects will be palpable in the contraction of the chest, and the consequent elongation of the back. Where this position is produced by manual labour, we find it accompanied by a large increase of flesh arising out of large muscular development, which takes place in the region of the shoulders and arms, resulting in, what is generally known, as the round-shouldered figure; this will occupy our attention at a future time, at present we will simply deal with the figure whose back is bent, or who stoops forward, the normality in other points remaining undisturbed. If our readers will refer to Diagram No. 2, they will see a transverse line marked G L D, running across the horizontal chest line, J L C. It is by the use of this line alone we propose to accomplish the required alteration. The degree of alteration which may be necessary, must be governed by the degree of disproportion existing in the figure, which must be ascertained either by the exercise of an observant judgment, or by direct measurement. To illustrate the working of our system, we have assumed the existence of one inch deviation from the normal position, and, we may mention, that it is seldom that this quantity would be reached in practice, and still more unlikely that it would often be exceeded; but we at all times prefer to

take an extreme case, as it evidences the stability of the system when exposed to so severe a strain.

*To form the Back (Dia. 1).—*Draft the back the same as for the normal figure, with the exception of the length of waist, which will have to be increased from D to E, the extent of the disproportion. Then fashion length of waist to measure.

*To draft the Forepart (Dia. 2).—*Draw perpendicular line F J H; draft horizontal line, J to C square with J H the breast measure (18 inches), mark from C to L half-breast measure (9 inches); square the line M L by L J, half the natural waist length; square the waist line M H by L M. Mark from J to G the quantity of disproportion, in this instance, one inch. Now draw another horizontal line from G, intersecting the point at L to D, as shown on dia. From L to D the same distance as from L to C (9 inches); square the back-seam line A B E by D L; mark from L to K 1-6th of breast measure (3 inches); square the line K S O B by line K G. From K to S one-third of natural waist length, and from K to R one half that quantity; from S to C one-third of breast measure. Square the line C F by C S, mark from C to E a 1-6th of breast measure (3); square line E D by E C. From R to B 2-3rds breast measure (12 inches); square line B E by B C. Lay the back with point A resting on the line O F; the shoulder-neck point on the line E D, and point B of the back, touching the line B E; mark the shoulder seam, dropping it about  $\frac{1}{4}$  inch at scye point. To form the top of side-seam, place point D of the back in a line with D L; mark the top of side seam, as illustrated. Form the scye, neck, gorge, and the remainder of side-seam as for normal figures; and also the same quantity in front, and length.

It will be obvious to anyone who has followed our instructions, and taken the trouble to work them out as directed, that we have virtually taken out a wedge of cloth from the chest and inserted one

at the back, thus strictly following nature in the physical conformation of the figure.

We have drawn with dotted lines a back and forepart for a proportionate figure, so as to shew as clearly as possible to the student that the changes made by our system are in accordance with the requirements of the figures we are treating of.

(To be continued.)

### Breeches System.

By J. RAE.

SIR,—I have sent you my System of Breeches for you to publish in your valuable Gazette, if it be worthy of the space. I do not boast that it is perfection, yet it answers the purpose it is intended for, namely, to produce an easy fitting garment. Seeing the trousers system you published in November last gave so much satisfaction, and received so flattering a criticism from some of your many readers, I hope the present production will merit an equal share of approval. It is based on the same principle as trousers.

There seems to be more diversity of opinion about Breeches than any other garment, so that it is with an amount of fear one gives his ideas on the subject, as some of our old fogies in the art of breeches cutting try to make us believe that they should lie in wrinkles and in plaits about the thigh, as if a man had put them on and forgotten to put the stuffing in round his legs. What can be the feeling produced by such creases and plaits when he is on horseback? I should imagine that it is rather uncomfortable. My experience says, cut a man a pair of breeches that will fit him close to the thigh, yet as easy as trousers, and he will never order his breeches to be cut the old way that some of our great professed breeches cutters cut them. No doubt stablemen, &c., have been so used to the old plan, that they thought no other was easy and comfortable, my opinion is that there is no use in cutting breeches so much longer than the measure, as some do; they ought to feel, when on, as if the leg had nothing to do with the upper parts, and if they are cut right, the extra length they speak of is not so much required. I put the question to any of your readers, why do you require  $1\frac{1}{2}$  inches more length from the fork to knee when sitting or riding, than you do when walking or standing? is a man's leg longer from fork to knee? if not, then is it not a proof that something is wrong in the cut or make? There is no reason why they should move in the slightest degree from the thigh to the knee in sitting down. If that is the case, you have not sufficient length in your

breeches from N to P in the under sides, and from B to E on the top sides (see diagram); but doubtless as there are a great number who differ from me, I leave the present remarks with them and those who feel disposed to try to answer the question and prove that the old plan is right, and that the legs and body should not feel as if they had no connection with each other. I am sure any one that can show me a better plan, and why the old one is right, shall have my best thanks, and no doubt many others will be equally grateful.

The measures are—leg seam, 15,  $16\frac{1}{2}$ , 19; waist, 16; seat, 18; knee,  $14\frac{1}{2}$ ; small,  $12\frac{1}{2}$ ; calf,  $13\frac{1}{2}$ .

To draft the top sides, draw the line O A; for side seam O to B; the height of rise and square to C,  $\frac{1}{2}$  seat measure (9); C to D 1-6th (3); D to T full length of leg, marking at K the knee, L below the joint at knee, and M full length required at knee. I make the top side 1 inch less than half the measures taken, the extra inch to be added on to under sides. Round off the top side at U, as indicated in the diagram; form the upper part, placing the angle of the square at C, opening it at B  $\frac{1}{2}$  an inch or more, plainly raise it at B  $\frac{1}{2}$  inch, and square front C E, and form the front on to D in the usual manner. Mark back from the line E on the line G, half of waist measure (8), and form the round of hip.

*The under sides.*—Lay the top side in position, and mark in from side seam of hip one-third of seat measure (6), and draw a line parallel with the side seam, as indicated by the line H J, which is the guide to find the top of seat seam; at fork, N, add  $1\frac{1}{2}$  inches, and draw the line N H; form the line of seat, H to P,  $1\frac{1}{2}$  inches more than half of waist, that extra  $1\frac{1}{2}$  inches being to allow of a V being taken out, and likewise adding to the length of the under side from N to P. Form side as marked, allowing the 1 inch extra width at knee, S, being the amount the top side was reduced from half of knee measures; the height of top at H  $\frac{1}{4}$  of seat higher than top sides, and the system is completed. In all sizes take out the V at R, as it makes a great difference to the fit of the breeches. As all are conversant with the making up, it is needless for me to add any remarks, but suffice it to say that it is a part which requires special care, especially the making up of the knees.

It will be observed that in my instructions, I say that you are to make the top half at knee one inch less than half of measure taken, allowing the extra two inches to equally divided at leg and side-seam of the undersides; or, if it be preferred, you may make the top and under half the same width, it is merely a matter of

where you wish to place your seams, as whatever you take off the top side must be, of course, added to the under sides. In the diagram the top side shews the side-seam to be rounded, and what is taken off at side is given as spring at leg-seam at bottom; but that may be brought straight down with side-seam, without in the least altering the fitting of the knee. Having thus far given an explanation of forming the knee, I will conclude by asking of your many indulgent and practical readers, to give this system a fair and unbiassed criticism. I hope that it may meet with the same cordial reception that my trousers system did at their hands, and should any further information be required regarding any of the points and their bearings, it will be willingly given by

Yours faithfully,  
J. RAE.

### Coats in General.

Extracts from an Essay read to the City of London Practical Tailors' Society by E. C.

(Continued from page 3.)

I now come to a point in which the value of our Society is made apparent; for we are none of us so perfect but what we may learn something of our neighbour—for myself I must say that I have derived considerable advantage from the essays, criticisms, and discussions which follow. In the journals which devote themselves to our trade, much may be learnt that would be useful to the diligent enquirer after those things which give taste and elegance to his design. The making-up of a garment is another point to be considered. It is useless for a cutter to display skill in the inception, if in the completion it is marred by the unskilful hands of a journeyman. It is here, as I have said before, that much may be done to please the fastidious eye of taste. The zealous cutter will see that the truthfulness of his lines are unimpaired, that his lapelles have the proper width and form, that the collar has its proper proportions; in fact, will overlook the progress of his garment, if made in a shop—an advantage enjoyed by only a few. Having intelligent workmen to deal with is half the battle; men who take a pride equally with the cutter in turning out a garment satisfactorily—a class of men, I am afraid, that are fast dying out. To descend to minor matters, the trimming of a garment must not be overlooked. Good taste may be displayed in the matching of colors, which often lend an elegance to the entire garment, and which is entirely wanting in the ill-matched and incongruous colors one sometimes sees in the so-called stylish coat.

In conclusion, I have to thank you, gentlemen, for your patience in listening to these few remarks, wishing they were more worthy of your acceptance. If I have succeeded in directing any one's attention to the benefits to be derived from an extended knowledge of the details of our profession, I shall be amply repaid. Taste is esthetic, Style is a personality, Fashion a passing mode; but the three may be so blended by the artist as to form a pleasing whole; and it is not too much to expect, with the present means at the disposal of the rising generation of cutters, that great progress will be made towards that desired end. It is said that our trade is never learnt, which shows the necessity for all of us to so seize hold of the passing fashions, and mould them to our will, that we may not be left behind in the race for supremacy in displaying that taste and style which so distinguishes the true artist in our trade from the mere cutter.

### Correspondence.

#### HUSBAND BAIRD'S TROUSERS SYSTEM.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—I have tried Mr. Baird's trousers in the WEST-END GAZETTE for June according to the diagram and printed directions, but finding that they were so contracted in the stride I concluded that some error was made in the type, or some omission in his communication, that I awaited the receipt of the July number, but seeing no Erratum suppose the directions are correct.

The system gives 1 in. less than Mr. G. Smith's, and they were fairly tested by your correspondent, "A Young Cutter" (see W. E. G. for July, 1870), to whose letter I refer your subscribers. They are  $2\frac{1}{2}$  less than Mr. Rae's (see November, 1870), and  $2\frac{1}{2}$  less than Mr. Glendening's (see April, 1869), and are less than all modern systems that I am acquainted with, either French or English.

And am, yours respectfully,

B. L. W.

#### HUSBAND BAIRD'S REPLY.

DEAR SIR,—I reply with pleasure to your correspondent, "B. L. W.," who finds that the trousers in No. 108 are contracted in the crutch. I have only to state that I do not find such to be the case in an extensive trousers trade. With the system referred to I have given the deviation I make when a customer wishes for more ease in his trousers than is usual. For peg-top trousers I make one-twelfth from F to S. I find as a general rule that customers will not tolerate any superfluous cloth at the crutch—I mean our

young dashing thorough bloods, for whom I take the dress off underside as well as topside. I have further to state that I never try on trousers except at the special request of the customer, or if there is a prodigious disproportion, and I do not often have an alteration. Excuse haste, and believe me

Yours very obediently,

HUSBAND BAIRD.

### City of London Society of Practical Tailors.

The following is the list of Essays and Lectures to be delivered on Friday evenings at half-past eight:—  
1871.

- July 14. Mr. Soper, on "Coats."
- " 21. Mr. Day, on "Close-Fitting Trousers."
- " 28. Mr. Brooks, on "Trousers."
- Aug. 4. Mr. Smith, on "Waistcoats."
- " 11. Mr. E. Evans, on "Frock and Dress Coats."
- " 18. Mr. Phillips, on "Chesterfields."
- " 25. Mr. Batty, on "Lounge Jackets."
- Sept. 1. Mr. Short, on "Position of Neck for short stout figures."
- " 8. Mr. Taylor, on "Coats in general."
- " 15. Mr. Day, on "Close-Fitting Trousers."
- " 22. Mr. Murray, on "Making up of Coats."
- " 29. Mr. Rawley, on "Form."
- Oct. 6. Quarterly Meeting.

N.B.—Members of kindred societies are admitted to the ordinary meetings of this society.

### Plates of Costumes.

#### LIVERY PLATE.

##### PLATE 1.

*Coachmen's Livery.*—A most important domestic in a gentleman's establishment is the coachman. His notions as to what is "the go" amongst coachmen have often to be considered. At present we are only concerned with the livery suit, of which we have given back and front views. The servant's type is well reproduced both in manner and dress. The coat is long-waisted, and the skirts are also longer than a groom's coat. Flaps are in the waist with pockets under. The coat buttons high up and has six holes and buttons up front. There are two holes and buttons on each sleeve. A long side edge is placed in the plait with buttons at hip and bottom. The stand and fall of collar are both narrow. The vest is very long and has a slit at hips. There are sleeves in it, and it just shows above the turn of the coat. A drab breeches coming down to the calf, with top boots, complete the dress. A pair

of gaiters is also usually supplied, as a coachman has sometimes to assist in the house, and top-boots would be out of place. There is no rule as to colour of these garments, except that they must be as the usual family livery, or to a gentleman's taste, that is to say, the colour of the coat may be blue, brown, drab, &c., and the vest of the same colour, scarlet, or striped Valencia, and the breeches any shade of drab or else white.

##### PLATE 2.

*Cricketing Plate.*—The game of cricket is one of the noblest pastimes. It is a game which exercises both the body and the mind, whilst its ruling principle is fair play and no favour. On the cricket field the distinctions of wealth and rank disappear, and that man is most regarded who is the most skilful cricketer. It is peculiarly an English game, for whatever part of the globe where Englishmen congregate in numbers a cricket club is sure to be established. Long may it flourish among us, and it will do so as long as strength, activity, and skill are predominant features of our race. Our illustration shows two figures, one of which, with bat in hand, is preparing to take his stand before the wicket. A white flannel shirt and trousers are his principal adornments. The trousers are easy to the person and secured at the waist by a belt which passes through loops at the side and seat seams. A coloured stripe is sometimes placed down the sides to denote the club of which he is a member. The other player has apparently retired from the wicket with evident satisfaction to himself, and is solacing himself with his meerschaum after his exertion. He has put on his white flannel jacket to prevent a sudden check to the profuseness of the perspiration. The jacket is single-breasted, with two pockets in front; the seams are lapped, the edges are either swelled or bound with ribbon the colour of the club. Some gentlemen prefer the pea-jacket style, with flask pockets, as it gives more protection to the chest, but it is entirely a matter of fancy.

### Plate of Diagrams.

Diagrams 1, 2, is an illustration of the WEST-END GAZETTE System of Cutting for Stooping Figures.

Figs 1, 2, show naked and clothed figures of the same conformation.

Diagram 3 exemplifies Mr. J. Rae's Breeches System.

Diagrams 4, 8, is a model of a fashionable double-breasted Morning Coat, which fastens with two buttons.







1. A. 1871. 1871. 1871. 1871.

August 1871

Plate N° 1

THE WEST END GAZETTE

ENGLISH COSTUMES.



August 1871

Plate N° 2

THE WEST END GAZETTE

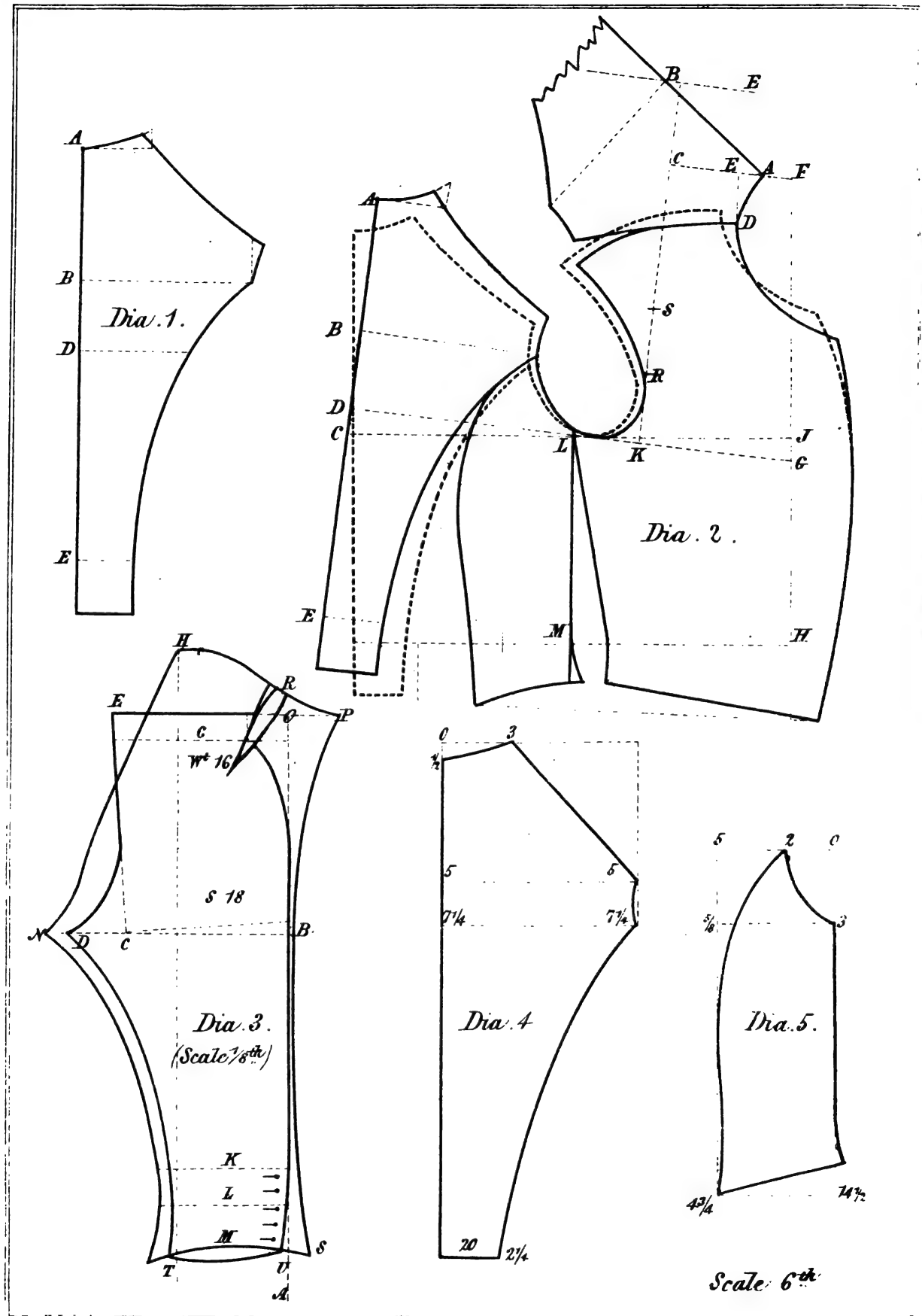
ENGLISH COSTUMES.





August 1871.

# THE WEST END



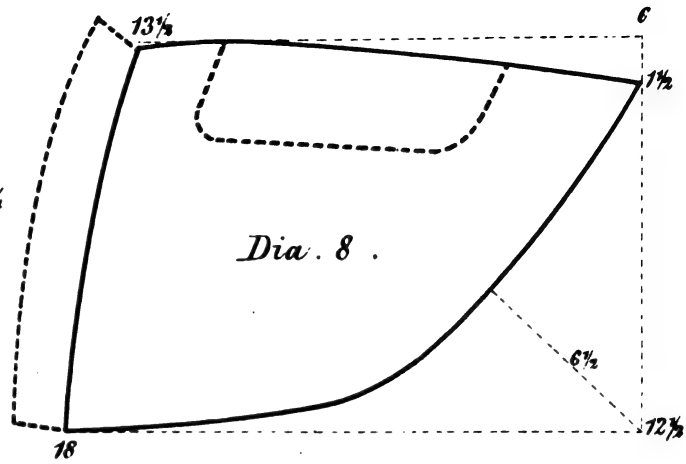
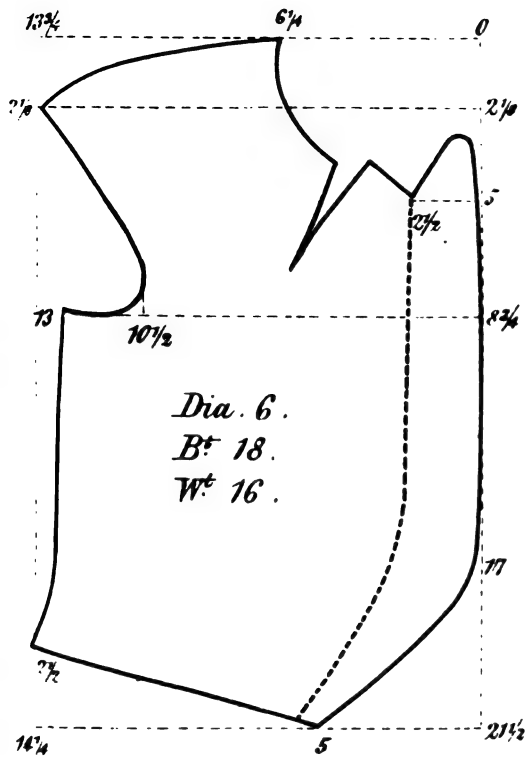
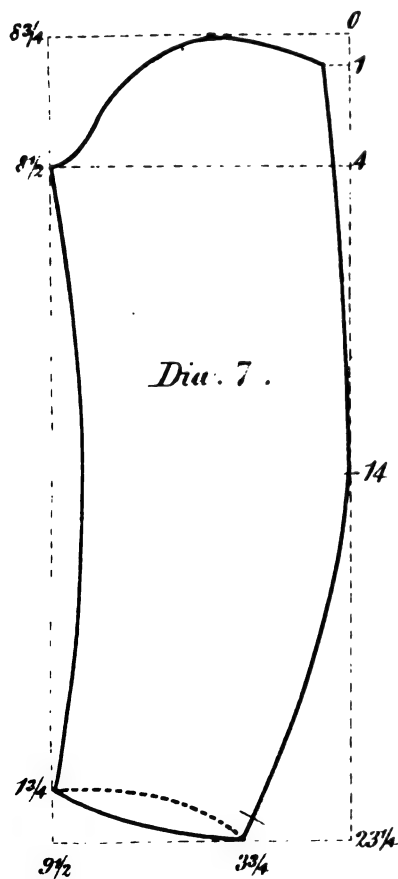


Fig. 1.

Fig. 2.





THE  
**WEST-END GAZETTE**  
 OF  
*Gentlemen's Fashions.*

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No. 112.

**Trousers System.**

By M. DE LA BÈ.

For trousers we must take the measure of the side (42) and leg-seams (32), then the circumference of the seat (18), this is the measure which we work by, and it should be taken very carefully—rather tight than loose. Now take the size of waist (15), and then the width at thigh (25), knee ( $18\frac{1}{2}$ ), and bottom (17), according to the taste of the customer or fashion. These measures are applied on the diagram at the places where they were taken.

*To Draft the Top Side (Dia. 2).—*Draw the straight line, 1-2, the length of the side seam (42). Upon this line, starting from the point 1, mark point 3, two inches higher than half of the leg-seam (18); and the point 4, the leg-seam measure (32), draw a perpendicular from each of these points, on top the line 2-5, at the fork 4-6, at the knee 3-7, and the bottom 1-8. Make from 1 to 9 half-an-inch less than one-fourth of the seat measure (4), and the same distance at top, from 2 to 10. Draw the line 10-9. This is the centre line, and governs the draught of the trousers. Place one-third of the seat (6) from 11 to 12, and one sixteenth ( $1\frac{1}{8}$ ) from 12 to 6. This sixteenth forms the dress-side. At top, from 10 to 5, mark one-fourth ( $4\frac{1}{4}$ ); then draw the straight line 5-12. Mark the point 13, two inches above the point 12. Draw the curve 5-6, going out from the straight line a good quarter-of-an-inch in the middle, touching the point 13; and then slightly hollowing it to point 6; draw the curve 5-12, as diagram. From 13 to 14 should not be hollowed more than half-an-inch. This is

very important. The undress side should be stretched from 12 to 14, and the top from 14 to 5; and 13 to 5 should be pressed in, so that the fly line becomes straight, and the fulness remains over the stomach. From 5 to 15 mark half-an-inch less than half the waist (7), and draw the curve 15-16 for the hip, which by this means is made smaller or larger according to whether the person is thin or stout. Finish the top by lowering it at point 5, half-an-inch from nothing at 15. For the bottom, from 9 to 17, put half the width you wish to make your top side, say about 7 inches, which will give  $3\frac{1}{2}$  inches, and from 9 to 8, half-an inch more (4). Draw for the undress-side the straight line 8-12, and for the dress-side, the line 6-7. Now draw the side-seam 16-17.

*The Undersides (Dia. 1).—*After having cut the top side, place it on the stuff intended for the underside. Now draw the straight lines at top, fork, knee, and bottom, as diagram. When the trousers are cut, notches should be made at these lines on front and back, and placed together so that the trousers should not be twisted in making. Mark in from 5 to 18 one twelfth ( $1\frac{1}{2}$ ), and draw the 6-28 through 18. Mark one-eighth ( $2\frac{1}{4}$ ) from 6 to 19, then taking the point 7 for centre, and 6 for distance; strike the curve 6-20, and then hollow the fork from 6 to 20, as diagram. At the knee from 7 to 21 (for straight legs) make the undersides one inch larger than the top sides. Measure from 7 to 3, and then place from 21 to 22, the width of knee ( $18\frac{1}{2}$ ). For the bottom, put half of the width you wish to make it from 17 to 23 for the undersides, and place the same



quantity from 8 to 24, at the side. Draw the curve 20-21, hollowing it half-an-inch from a straight line, and continue in a straight line from 21 to 23, as indicated. For the thigh measure, the width of front from 6 to 4, and add the remainder of the measure from 20 to 25. Measure the width of the seat from 14 to 16, and from 26 to 27, adding two inches for ease. Mark the waist from 5 to 15, and from 28 to 29, allowing an inch for a fish and also seams. Now draw the under side-seam, starting from the point 29, and passing through 27, 25, 22, and 24. Make from 25 to 29 the same length as 4 to 15. From 11 to 30 is one-twelfth ( $1\frac{1}{2}$ ), take the point 30 for centre and 29 for distance, and strike the segment 29-28 for height. If braces are worn make the point 28 one inch higher.

### Coat System.

By J. W. RAE.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—I have sent you another contribution to your valuable journal of fashion, &c. I take encouragement from the complimentary way in which my Trousers System was received by your many talented readers and admirers, and I hope they will give a fair and impartial criticism to the system I now submit for their approval. I may say it is not altogether free from faults, but I am able to hold it up as being one that can be safely relied upon for producing a free and graceful hanging coat. It is not what would be called original in every sense, as some of it is the work of others, but it is the way in which I have adapted it for my own use. One of the principal features of the system is that it gives an amount of ease to the wearer, that is not to be found in other systems, and yet it fits close enough for the client to feel that the garment touches him in every part. Nothing gives me a greater amount of pleasure than to express my views to the general fraternity to which I belong, as I believe that by imparting my opinion to others, and obtaining approval or dissent, I arrive at a greater amount of knowledge than if I were silent. I thoroughly believe that the man who gives his knowledge to his fellow men, will leave a memorial that will live when he is dead; but the silent man is dead even while he walketh upon the face of earth; but yet we may say of him, he existeth not. Therefore let us give knowledge, and by our giving we shall get, so that every man shall be a teacher of man, let his position in society be what it may; and in these days of progression, it seems to me to be the only way to prevent us lagging behind. But reader, pardon me for

so far forgetting myself and wandering off in so philosophic a strain. May I presume to impress upon your readers the great advantage of being liberal and giving expression to their opinions, for believe me they will be the greatest profitters. Surely conservative principles have had their day in our trade. We will now proceed with the *modus operandi* of the system, commencing with

*The Back, Dia. 3.*—Draw your line O O; O to B one inch less than half of breast measure (8); O to A is half the distance between O and B; O to D one-sixth (3); A to E one-third and one-twelfth ( $7\frac{1}{2}$ ), for ordinary figures, but over-erect persons must have less width, and stooping ones more, as the measure taken should indicate. From B square across to F half breast measure (9), with B F square down to G, being the same distance down as from B to C on the back seam. Form your back E to X width according to taste or fashion. From X form run of side-seam, as in diagram, or according to the style you may wish to give it. To form shoulder-seam, draw a line from E intersecting D; raise your back at that point full half an inch, and your back is complete. Now before we cut the back pattern from the paper, let us first draft out the forepart and side body, so that they may be equally balanced. This being a proportionate pattern, we will mark in from G to H  $1\frac{1}{2}$  inches, or one-fourth of the difference between the breast and waist measures; then to find the balance of forepart, place one leg of the square on H, the angle at F, then draw the line F O; mark from F to K one-sixth (3); Square up to L one-twelfth ( $1\frac{1}{2}$ ); K to M one-third (6), and square up to P half of breast measure (9), likewise down through S. Square across from P to R one-sixth (3); mark from P to S breast measure (18); make that a pivot, and sweep shoulder seam width of shoulder to correspond with back E D; drop your point Y about half an inch, but that is a matter for further consideration, as that to an extent has greatly to do with the mysterious subject of high and low axillas, &c. Form scye as diagram, letting your line come in front of L, K passing through F to X; allow the bottom of your scye to be about one inch below the line F O. Then form your side body X to W, draft the same as back as it is in position as indicated in the diagram; then as regards the coming in at waist, mark in from side seam at back the same amount as you have marked from G to H,  $1\frac{1}{2}$  inches in this instance; then form side body from W to U, as diagram, making the side body sufficiently long as to allow of a seam at bottom in sewing on the skirt. For front of forepart mark up from U to Z from one to one and a half inches, according to

the stoutness of your client; for a stout man reduce the amount, make R a pivot, and sweep from Z to V, being the size of waist required, seams allowed; hollow your waist seam to a certain extent. To form neck front, make P to Q about one-sixth (3), and draw the line R T, making your distance R to T half an inch less than half breast measure ( $8\frac{1}{2}$ ), that is more the guide for frock and dress coats; M to N three inches to allow for making up, &c.; then draw your line T N V, and your front is complete. For single-breasted morning coats add on at N one and a half inches, the same at T, and draw your front edge; let the line run close to V at bottom, but that must be regulated by the amount of curve you wish at front of skirt.

*The Skirt* (Dia. 5).—Draw the lines O B, O A at right angles with each other, add a little round on plait behind; raise your line at B to D one inch; then form the run of waist seam, length, and run of front according to fashion.

*The Sleeve* (Dia. 4).—Draught the line O B square to C, half-an-inch less than half of breast measure ( $8\frac{1}{2}$ ); O to A, one-sixth (3) square to D. Square with O C the line C D E to F, full length to sleeve. Place the angle of square on F, and one leg on E, and mark to B, that will be found a very accurate way of finding bottom of sleeve; but for the experienced eye that is not necessary. Hollow the forearm-seam about one inch, and make width of sleeve to fashion. To complete sleeve-top, mark in from C to G one-sixth (3), square up to H  $1\frac{1}{2}$ , or one-twelfth, and form sleeve-top as diagram.

(To be continued.)

### Correspondence.

#### FROCK-COATS FOR STOUT FIGURES.

SIR,—There are some of my customers for whom I have a difficulty in cutting frock-coats entirely to my taste. They can scarcely be classed as corpulent, yet they are men whose waists are rather more than proportionate, and this, added to a slightly over-erect position, makes them appear very full in front, and give to my coats a decided *Cochin-china* (too short) aspect, which I don't like. I may tell you that I find the length of front by making a point two inches from the neck-joint of the shoulder seam of fore-part a centre, and describing an arc of a circle from the bottom of sidebody, afterwards slightly shortening the front. I shall be greatly obliged if you will give me a remedy.

Yours, &c., S. A.

#### FROCK OVERCOATS.

SIR,—When making a frock overcoat is it necessary to make any alterations besides draughting it a size larger. If so, what are they? Some of your subscribers would oblige by answering in next number,

Yours truly, W.H.

#### MR. RAE'S TROUSERS SYSTEM.

TO THE EDITOR OF THE WEST-END GAZETTE.

Preston.

SIR,—In the last November number of your valuable GAZETTE, Mr. Rae gave a system which I consider is a very easy method for producing good-fitting trousers. I have tried it in almost every size, and find it to give very great satisfaction both to myself and customers; but having a trousers to cut from the following measure (the material having a border one inch wide, I was a little at sea in the matter):—Waist, 44; seat, 44; thigh, 24; knee,  $17\frac{1}{2}$ ; bottom, 16; I was afraid to go by Mr. Rae's directions. For instance, Mr. Rae says, make up the leg width to fashion. If I had marked from the line B A, (dia. 1., plate 101, in your November number)  $8\frac{1}{2}$  inches for the knee, I must have made the trousers much too open in the legs. I made the distance  $1\frac{1}{2}$  inches more than the  $\frac{1}{2}$  knee measure, and took the extra width off the underside at the side-seam, which, when finished and worn a little, I had the satisfaction to know they were all right. Having resolved to throw overboard my old system and adopt the one kindly contributed by Mr. Rae, I wish to become conversant with its workings for different shaped trousers, and should feel greatly indebted if he would kindly say whether I am in the right direction in so deviating from the system for the class of trousers I have endeavoured to describe; by so doing he would confer a great boon on one who is anxious to learn the system in all its workings. Hoping I have not trespassed too much on your valuable space,

I remain yours obediently,

INQUIRER.

#### MR. RAE'S REPLY.

SIR,—In answer to your correspondent, INQUIRER, with reference to my Trousers System, I may say that he seems to have arrived at the alteration for such figure and measures as he mentions. No doubt, if he had strictly kept to the system when his seat measure was so large, and the knee so small, the trousers would have been too open in the legs, although that, for such a figure, would not have been a great drawback.

In adapting the system to what we would call a bellied man, I would advise INQUIRER to raise the front point F, and add a little in front of the line E C; the quantity would depend entirely upon the shape of his client. He should observe where the belly is most prominent, if he be a stout, round, figure then he would do well to abide by the instructions. He seems so thoroughly to have become master of the system, that it needs no further words of mine in reply to his communication. Doubtless, others may have been in the same troubled waters as INQUIRER; but I hope his experience, the alteration he has mentioned, and my brief reply to this and other letters on the same subject, may be the means of placing them all on a sure foundation who have launched out with my Trousers System as the ground-work of their trousers cutting.

I am yours, &c,  
J. RAE.

### Plates of Costumes.

#### PLATE I.

There are not at present any signs of great novelties in winter garments. The Chesterfield Overcoat appears still to be the most general favourite; yet we are assured that the Frock Great coat will be much worn this winter, in fact the weather up to this time has been so mild that few winter overcoats have been made, but so far as we can ascertain, the statement we have just made will be found correct. In furtherance of this opinion we have decided on giving front and back views of the most fashionable style of Chesterfield. It is made single-breasted and with a fly up the front. It has a neat notched front, with the corners slightly rounded. There are two pockets with flaps in the skirts, a breast pocket outside the left breast, and one inside the right. The edges are double-stitched or bound with braid, according to the material. The general features are—the figure must be designed, the bottom must approach within two inches of the knee, and the sleeves must be wide at the bottom, say from 13 to 14 inches. It is advisable to hollow the back-seam slightly at the natural waist, and a slit about 10 inches long must be left at the bottom. The materials mostly selected are a soft firm make of Cheviot, of which there is a very ample selection of mixtures to choose from, a rough curly loose make of coating which is known as the Shetland and the old favourite Elysians.

Our artist has been very apt in his drawing of the present style of trousers. If our readers will look carefully for a moment at the trousers on the

second figure they will see a perfect *facsimile* of the style of trousers as worn by gentlemen at the West-End of London; they are what we would call plain trousers, still the knee is slightly defined, and a little round has evidently been cut on the side-seam and pressed back to form the roundness of the calf, whilst the heel has been kept in with a stay tape to assist this effect, the bottoms are slightly curved over the foot, and there is a break at the instep so as to avoid the rigid line which is formed by the slop-make soaped bottoms. Our fashionable trousers, then, we shall be probably better understood by adding are cut as 15 inches waist, 18 in. seat, 24 in. thigh, 16½ in. knee, and 17 in. bottom. The style is thrown into the trousers by carefully hollowing the knee, rounding the calf, and slightly springing the bottom, and then carefully pressing these into the shape desired. Trouserings this winter seem to be very neat in style and simple in design; straight lines and mixtures predominate. These are varied in numerous manners, but not so as to call for more special remark than the noting of the fact.

#### PLATE II.

We have varied our illustrations by introducing a plain hunting or riding dress as very frequently worn by country gentlemen. The riding coat is of Oxford treble Melton, the edges and seams are double stitched. There are flaps in the waist-seam with pockets under; a flask pocket is placed on the left breast, a white Melton vest, and white cord breeches complete the costume. Our last sketch is that of a fashionable Frock Great Coat. It is cut long, nearly touching the knee. There are four buttons up the front, three to button and one in the turn. The edges are braided, and a velvet collar is indispensable. A cuff is formed on the sleeve, and two, and sometimes even three, buttons are added. The skirt is cut with little spring or fulness, and the coat fits moderately close to the figure.

### Plate of Diagrams.

Dia. 1-2 illustrates a French System of cutting Trousers, by M. de la Byè, a celebrated teacher of cutting in Paris. It will repay the study of those of our readers who feel an interest in this particular garment, the straightness of fork and the forwardness of the leg-seam at that part is remarkable. It is necessary to observe that this is an exemplification of plain trousers only. We intend giving further illustrations of this gentleman's system at an early opportunity.

Dia. 3-5 is a Coat System by our correspondent, Mr. J. Rae, which will no doubt meet with that attention from our readers which it merits.





*For Sale by the Author at 10, Strand*

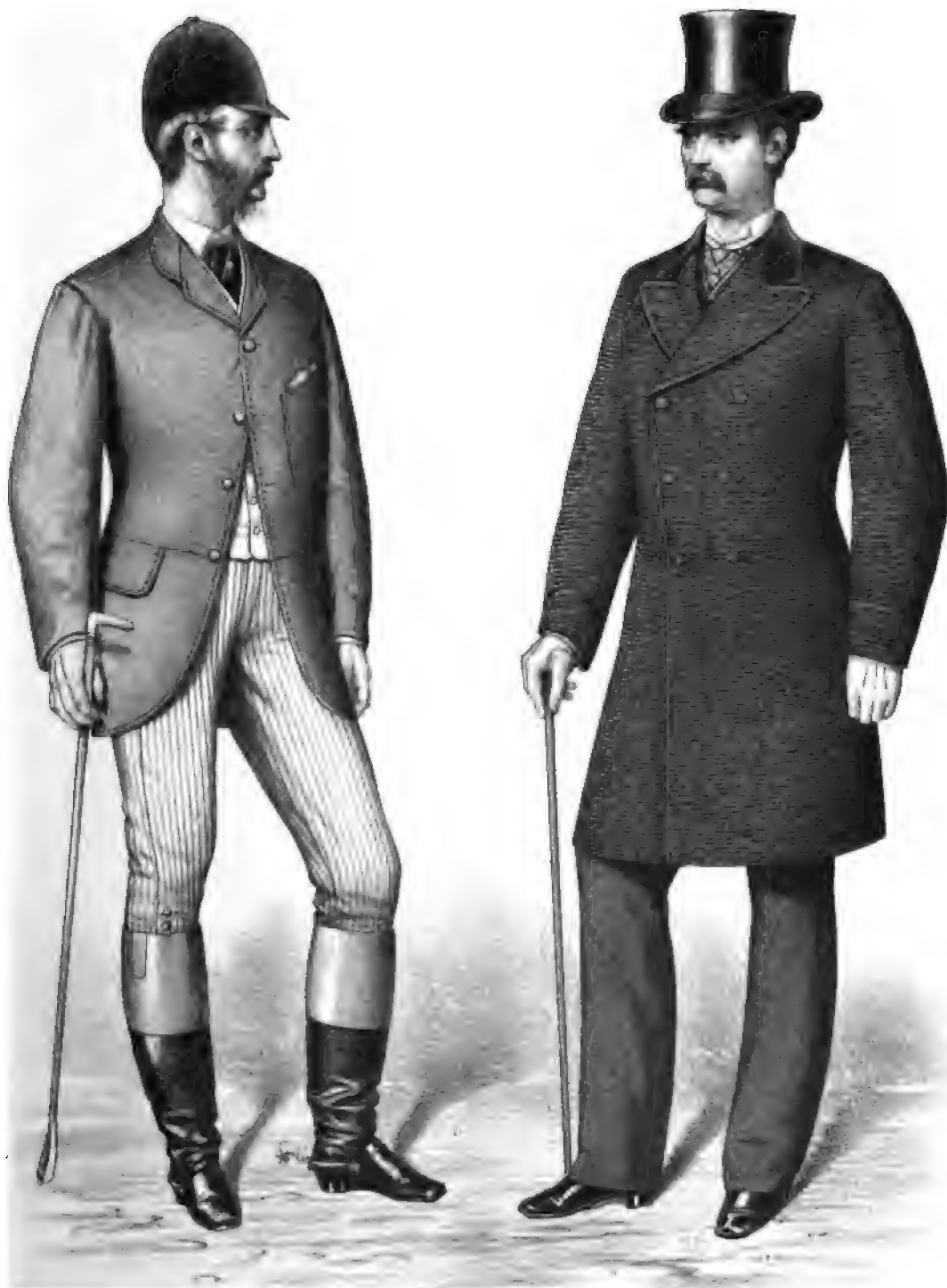
October 1871

Plate N°1

THE WEST END GAZETTE

ENGLISH COSTUMES.





THE WEST END GAZETTE

October 1871

Plate No 2

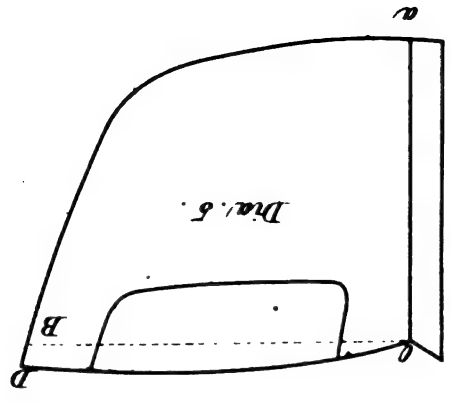
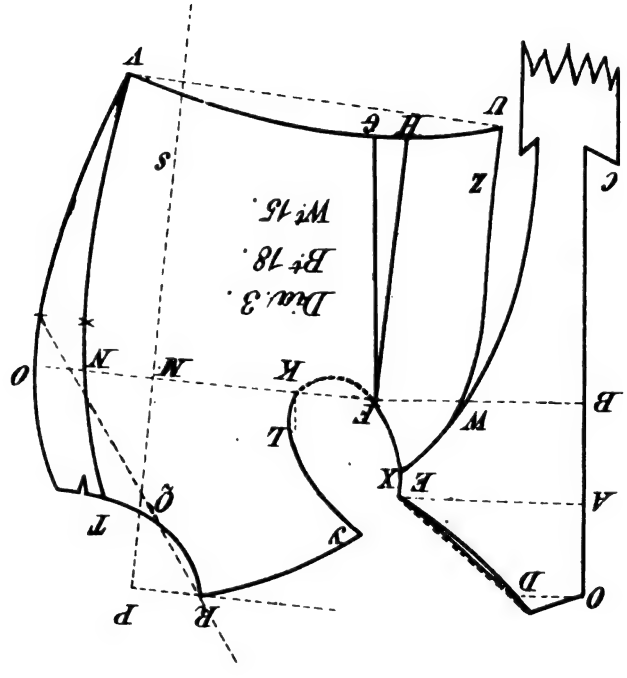
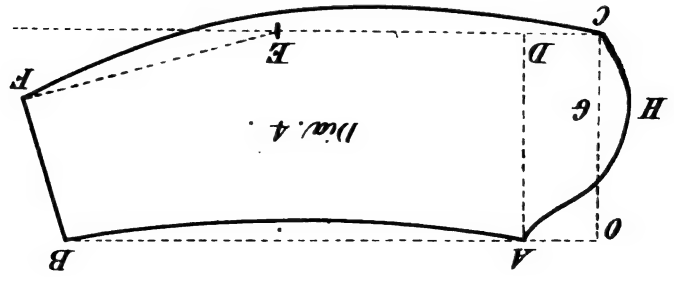
THE WEST END GAZETTE

ENGLISH COSTUMES.





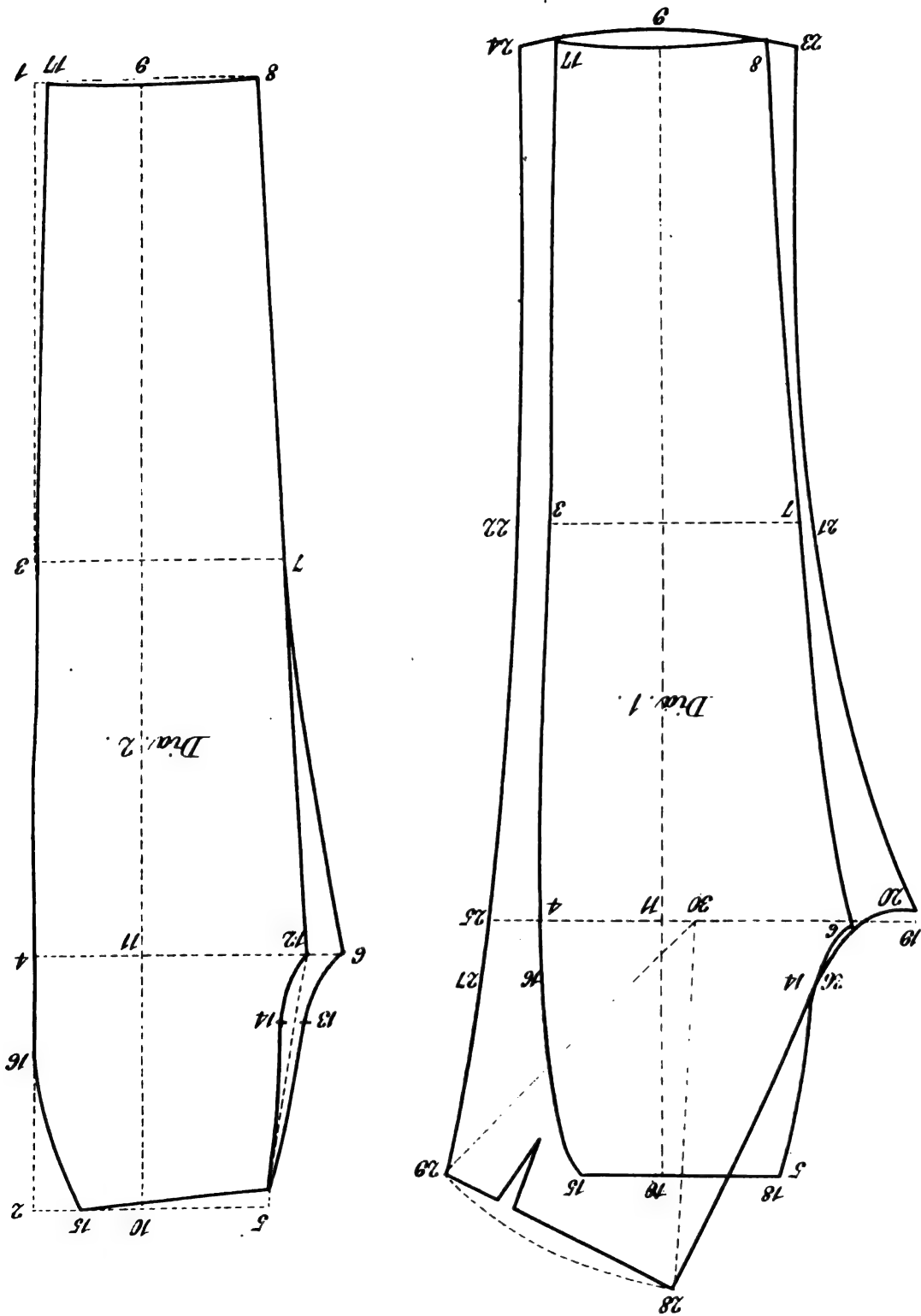




Scale  $\frac{1}{2}$  in.

# THE WEST END

October 1871.





THE  
**WEST-END GAZETTE**  
 OF  
*Gentlemen's fashions.*

Vol. 10.

SEPTEMBER, 1871.

No. 111

**The West-end Gazette System of  
 Cutting.**

*(Continued from page 6.)*

**EXTRA ERECT FIGURES.**

In our last number we brought the Stooping Figure under the notice of our readers; this month we propose to direct their attention to its opposite—the Extra Erect Figure. We shall not require to enter into any diffuse elucidation of the subject of our present paper, as the converse of the previous descriptive remarks may be taken as strictly applicable to upright figures, as contra-distinguished from stooping ones. We described stooping figures as having contracted chests and long backs, with the arms forward. The erect man (as the word implies) carries his body well thrown back upon the hips, causing shortness of the vertebræ, and keeps his arms back, which expands the chest, producing a longer line from the neck to the waist. The physical development being reversed, necessitates the system undergoing the same change, and will be found to be equally natural and efficacious.

Back (dia. 1).—According to the system for normal figures. The forepart (dia. 2).—Draw the perpendicular line F J H; draft horizontal line J L C; square with J H, the breast measure (18); mark from C to L half the breast measure (9); square M L by L J, half the natural waist length. Square M H by L M. Mark from J to G *upwards*, the quantity of disproportion, say one inch. Now draw an-

other horizontal line from G, intersecting the point at L to D, as shown in diagram. From L to D the same distance as from L to C (9). Square the back-seam line, A B E by D L; mark from L to K on line L G, 1-6th of breast measure (3). Square the line K S C B by K G. From K to S one-third of natural waist length, and from K to R one-half that quantity. From S to C one-third of breast measure. Square line C F by C S; mark from C to E 1-6th of breast measure. Square the line E D by E C. From R to B 2-3rds of breast measure (12). Square line B E by B C. Lay the back with point A, resting on the line C F; the shoulder neck point on the line E D, and point B of the back, touch in the line B E. Mark the shoulder-seam, dropping it about  $\frac{1}{2}$  inch at scye point. To form the top of the side-seam, place point D of the back, in a line with D L; mark the top of side-seam, as illustrated. Form the scye, neck, gorge, and the remainder of side-seam as for normal figures; and also add the same quantity in front and length.

*(To be continued.)*

**A Trousers System for Corpulent  
 Men.**

By B. L. W.

SIR,—I have sent you a diagram of a pair of trousers for a stout person, upon the basis of Mr. Oliver's System, published forty years ago. If

you think it may be of service to the Tyros of the Cutting Room, I shall be rewarded by its publication in the WEST-END GAZETTE.

I am yours respectfully,

B. L. W.

The measures are as follow—Waist, 25; seat, 25; leg, 32; thigh, 30; knee, 20; bottom, 17½. O to O for base line, 1 to 2 length to knee, to 3 length of trousers. Make line across for fork, according to form of trousers, fly or whole fall. Mark on that line at 4, one inch more than half the seat, 13½; from that point draw the line for fall seam, 4 to 5 one-fifth of seat, 1 to 2 half waist measure, allowing for seams. To obtain the height at front I uniformly raise it above the straight line, drawn square with line O, ½ of an inch for every inch beyond 17, the normal size of waist, I make the standard, and give a slight curve at top of trousers for fly or whole fall, to prevent a point when closed; and for the latter form, take off at side as marked by roulette line, to give facility for buttoning, and getting the hand into the pocket, and, of course, add on to underside at 7. I strike height of seat from 7 to 8, by making a pivot at 4. It will be easy to form the trousers, as diagram, to measure, fashion, or taste.

### Studies on Anatomy as applicable for Tailors.

(Continued from page 4.)

There are three peculiar vertebræ in the cervical region: the first, or atlas; the second, or axis; and the seventh, or vertebra prominens. The atlas, so named from supporting the head, is a simple ring of bone, without body, and composed of arches and processes. The axis vertebra (or vertebra dentata) is so named from having a process shaped like a tooth, upon which the head turns as on a pivot.

The vertebra prominens (the prominent vertebra) approaches in character the upper dorsal; it has received its name from having a very long spinous process, which is single, and forms a projection on the back part of the neck, and is that bone from which we measure in taking the lengths of the back.

The vertebræ when articulated (joined) together, form the spine or vertebral column, which measures about one-third of the total height of the body, the other two-thirds being made up of the head, pelvis, and lower extremities.

With regard to the proportions which the different divisions of the spine bear to each other, the dorsal division will be found about two inches shorter than the cervical and lumbar divisions taken together. When viewed in front the spine appears of a pyramidal figure, the base resting upon the sacrum, and the apex supporting the head; but the apex is not the most tapering part, the bodies of the vertebræ gradually diminish in size from the last lumbar up to the fourth or fifth dorsal, and from that they begin to enlarge up to the last cervical, from which they again diminish up to the second cervical, which is very large in comparison with the four vertebræ immediately below it.

With respect to the diminution of size in the middle of the dorsal vertebræ, it is probably intended to give room for the important viscera contained in the thorax, of which they form a large part of the posterior boundary.

In looking at the spine posteriorly, the spinous processes are seen projecting in the middle, those of the cervical and lumbar vertebræ horizontally backwards, and those of the dorsal hooked downwards; on each side of these is a groove formed by the junction of the arches of all the vertebræ, and bounded on the outside by the transverse processes, in which lie nearly all the muscles contained in the vertebral region.

A lateral (or side) view of the spine presents several curves, the principal of which is situated in the dorsal region, the concavity looking forwards. In the cervical and lumbar regions the column is convex in front, and in the pelvis an anterior concave curve is formed by the sacrum and coccyx.

The sacrum is a large triangular bone situated at the lower extremity of the vertebral column, and formed by the consolidation of the five false vertebræ. It is divisible into an anterior and posterior surface, two lateral and a superior border, and an inferior extremity. It is articulated with four bones, the last lumbar vertebra, ossa innominata, and coccyx.

The coccyx (cuckoo), resembling a cuckoo's beak, is composed of four small pieces, which form the caudal termination of the vertebral column; in shape it somewhat resembles the sacrum, and is moveable upon it and one another till late in life, when they become consolidated with the sacrum.

(To be continued.)

## The History of the Art of Cutting and the Literature of the Tailoring Trade.

(Continued from page 2.)

Here and there in large towns, schools for the instruction of pupils in the Art of Cutting have been instituted; amongst these, one which I have the honor to assist in conducting, the Academy for Tailors, in Dresden, holds a most prominent place; but, notwithstanding the energy and self-sacrifice that is necessary to conduct such schools successfully, the general desire for improvement can only be insufficiently responded to. In comparison, few of our young brethren are in a position to visit such schools for improvement, whether from pecuniary or other circumstances.

The literature of our trade is by no means rare, for there exists in the German language more than twenty works on Measurement and the Art of Cutting. These works could not satisfy the desire for thorough instruction in our art, as indeed from the smallness of their contents it could not be expected, so that with few exceptions they are quite forgotten. Some authors believe that by writing short treatises on cutting, they will spare the young beginner much trouble, so they publish a few pages, which are said to contain the entire knowledge of the art of tailoring. The idea was absurd that they could give, in this way, the whole knowledge of a trade, in which there is still so much to improve, to invent, and discover, in order to give our students the means to practice successfully their difficult avocation. How little these works have satisfied the want of a complete theoretical instruction, their very limited circulation completely prove.

Let us glance back for a moment at the early literary productions of the trade. We shall find that the older writers had more pretence to completeness, and also that the older methods of cutting were simpler, as the garments they had to produce were less complicated than those of the present time. We will endeavour in this short sketch to make our readers better acquainted with these old authors.

It is very interesting to trace the commencement and development of the Art of Cutting. The history of these important circumstances in our trade should be known to every tailor, and belongs to the studies of those who dedicate themselves to this honourable calling. A true survey of the continuous discoveries and advancement of our art, and especially of the Art of Cutting on certain geometrical principles, is best found in the writings and drawings of our old authors. In some large libraries we do not find any trace,

in others only a few faint ones, of our 'oldest writers. We can, however, form an idea of the contents and qualities of the missing works through contemporaneous or later authors, as most of them were supposed improvements on their predecessors.

(To be continued.)

## Correspondence.

### AMICUS'S ADMESUREMENT COAT SYSTEM.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—May I ask AMICUS a question through the WEST-END GAZETTE for next month. Could not the measures which he introduced in the May number, be taken with the same accuracy over the waistcoat, allowing for making up? as I think it would be very awkward to take them over all sorts of coats. If so, please to state how you would proceed, and how much you would allow for making up, supposing the diagram in the May number to represent a forepart drafted according to the measures taken over the waistcoat.

I may here state that these questions arose in my mind, as I had a riding habit to make. The lady had not a habit on, so I had to take the measures over the dress, and I take that to be similar to measuring over a vest.

By answering the above question, you will much oblige a few of your subscribers.

I am yours,

INQUIRER.

### AMICUS'S REPLY.

SIR,—When cutting from measures taken over the vest, I assume that the back length, A D, can be as correctly taken as over the coat. But as the tape passes rather more closely up under the arms, I increase the space, A C,  $\frac{1}{4}$  in.; to the same extent lessening C D. Make C E at the very least  $\frac{1}{4}$  in. more than the measure; and the other back measures correspondingly greater, taking into account the increased space A C.

Make E to F  $\frac{1}{2}$  in. more than the measure, E G  $\frac{3}{4}$  full, and then you have done precisely the same as if you had inserted  $\frac{1}{2}$  in. all down the side,  $\frac{1}{2}$  inch across the back, and  $\frac{1}{2}$  in. across the shoulder. These quantities must not be accepted as definite. The style of coat, the ease desired, and the quality of the material must be taken into consideration. In practice, I find these quantities the least possible increase that can be given. The main thing is to fix the quantities

from E to C, and from E to F; all the other points must follow in something like the ratio stated.

This is one of those cases in which graduated tapes can be used with great advantage. If INQUIRER will compare the increase given in this *dia.* with that to be obtained from a larger scale, he will find that there is a very close correspondence. Practically, this is the best and simplest method, only it must be remembered that the section O D needs no increase, but rather a slight diminution. Hoping this will be satisfactory to INQUIRER,

I remain yours sincerely,  
AMICUS.

### Plates of Costumes.

#### SHOOTING COSTUMES.

September is a month dear to all sportsmen, for then partridge shooting commences. We have devoted both our plates to illustrate fully the most favourite styles of dress adopted by practical sportsmen, for use while pursuing their favourite pastimes. Our first plate gives a back and front view of the old-fashioned shooting coat, with its long waist, large flaps, and larger pockets. It is cut half a size easier than an ordinary coat, so as to give perfect freedom to the body in its movements. Any cutter can readily give the required ease by drawing a line for his back-seam, then placing his back pattern a seam in, adding on a seam across top of back and along shoulder. On comparing his back pattern with his new back, he will find that he has heightened his back a quarter of an inch, and lengthened his shoulder the same quantity, thus preserving the balance, and giving ease across the shoulders where it was required. By this principle greater or less ease can be given, according to the kind of material or style of garment required. We may observe that the back scye should be broad as well as the back, between the hip buttons, so as to give a heavy, undress appearance to the garment, as required by its style.

Our other plate shews back and front views of a Norfolk blouse or shirt. This garment seems to be coming into more general use for sporting wear. It is made of either cheviot or angola. Various styles are made of these garments. We have not thought it advisable to give a model, as we issued a model and description in our No. for August, 1870; but, perhaps, a few words on this garment may not be amiss.

The style we have given is a presumed improvement on those generally worn, as it produces less stuff about the thighs. We have seen,

and made up one style, where the back was cut very broad, and was simply full in at waist with the belt, a large plait was folded down each front, and breast pockets put under them. Some of our friends are making up this garment with a box plait in the centre of the back, and two additional plaits on each side; a box plait is likewise laid on each forepart, and two additional plaits to correspond with the back, this makes a very ample garment; and we should consider it to be most suitable when the material is very thin. But the most general style, and the easiest one to cut, is to take a good fitting lounge-jacket pattern, make a box plait in the brown paper, now lay your back pattern in the centre of the plait, and draw your back; in the same manner draw the forepart, by making a box plait in your paper, and then laying your pattern on so that the box plait lies in the centre of the chest; draft your pattern, only, of course, allowing sufficient at waist so that it can button easily. The front has four holes and buttons, with one of them in the turn. The collar rolls one, or buttons close up. Two flask pockets, with hole and button in the centre, are laid on the skirts. Two breast-pockets are placed under the plaits lengthways. A belt two inches broad, with one hole and two buttons, is fastened at waist, and passed through loops at the hips. The sleeves are cut rather full, particularly at bottom, say 14 inches wide; they are full into a waistband one inch wide, and ten inches long, and fastened with one hole. A stripe of cloth, only sufficient to take the holes and buttons, is used for facings. The linings must have a fold in them equal to the outside, so as to allow the blouse to expand. The seams are lapped and the edges swelled. We hope we have now furnished sufficient information to any of our readers who may require to cut and make up this garment.

### Plate of Diagrams.

Diagrams 1-2 represent the WEST-END GAZETTE System of Cutting for extra erect figures.

Figs. 1-2 are designed to shew the extra erect figure, both nude and draped. We are endeavoring by this means to place, as clearly as possible, before the students' minds the class of figures we are treating on in the WEST-END GAZETTE System of Cutting.

Diagram 3 is an illustration of a system for producing corpulent men's trousers. By B.L.W.

Diagram 4 is referred to by AMICUS, in his answer to the questions of INQUIRER.







Illustrated by the Rev. J. H. Sturt

Sept<sup>r</sup> 1871

Plate N<sup>o</sup> 1

THE WEST END GAZETTE

ENGLISH COSTUMES.



Engraving by J. G. Smith

Sept<sup>r</sup> 1871

Plate N<sup>o</sup> 2.

THE WEST END GAZETTE

ENGLISH COSTUMES.

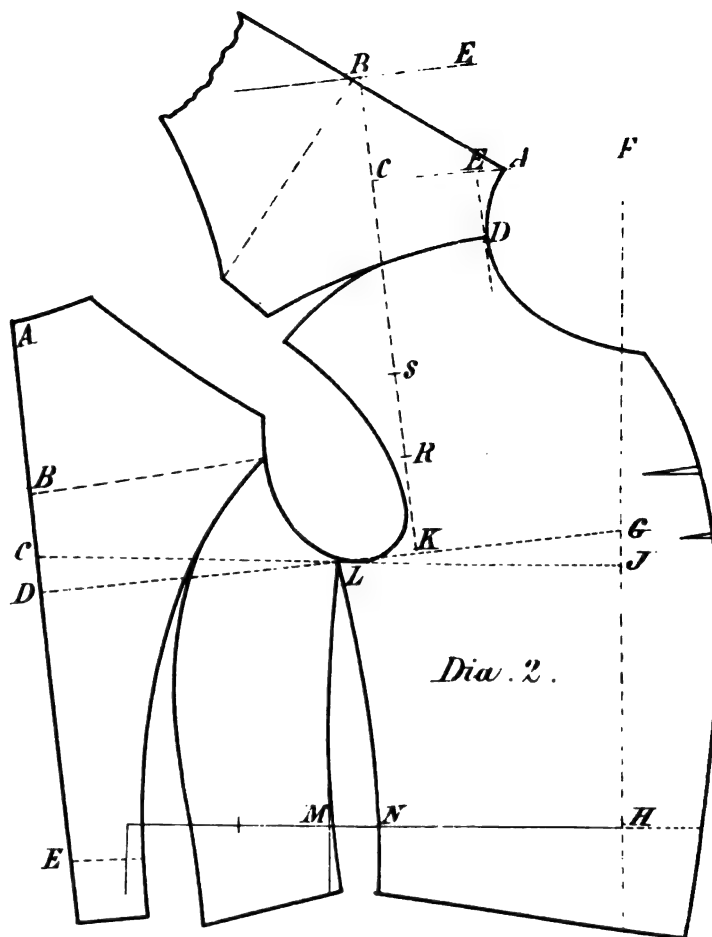
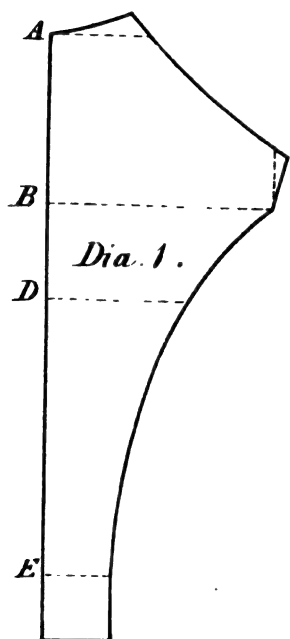




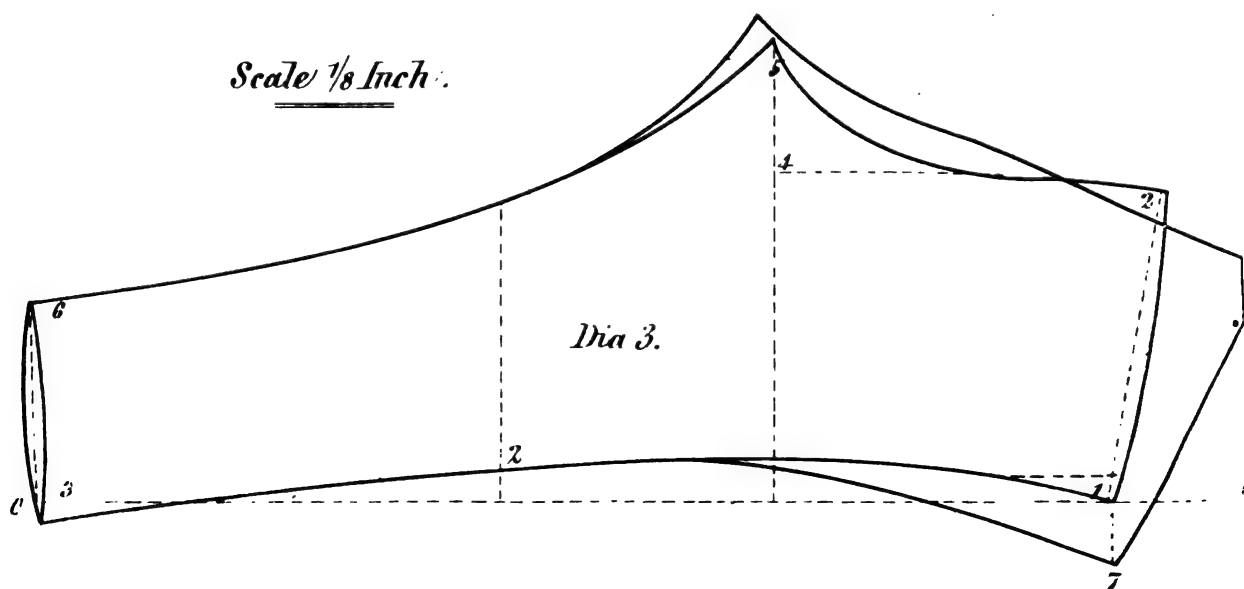


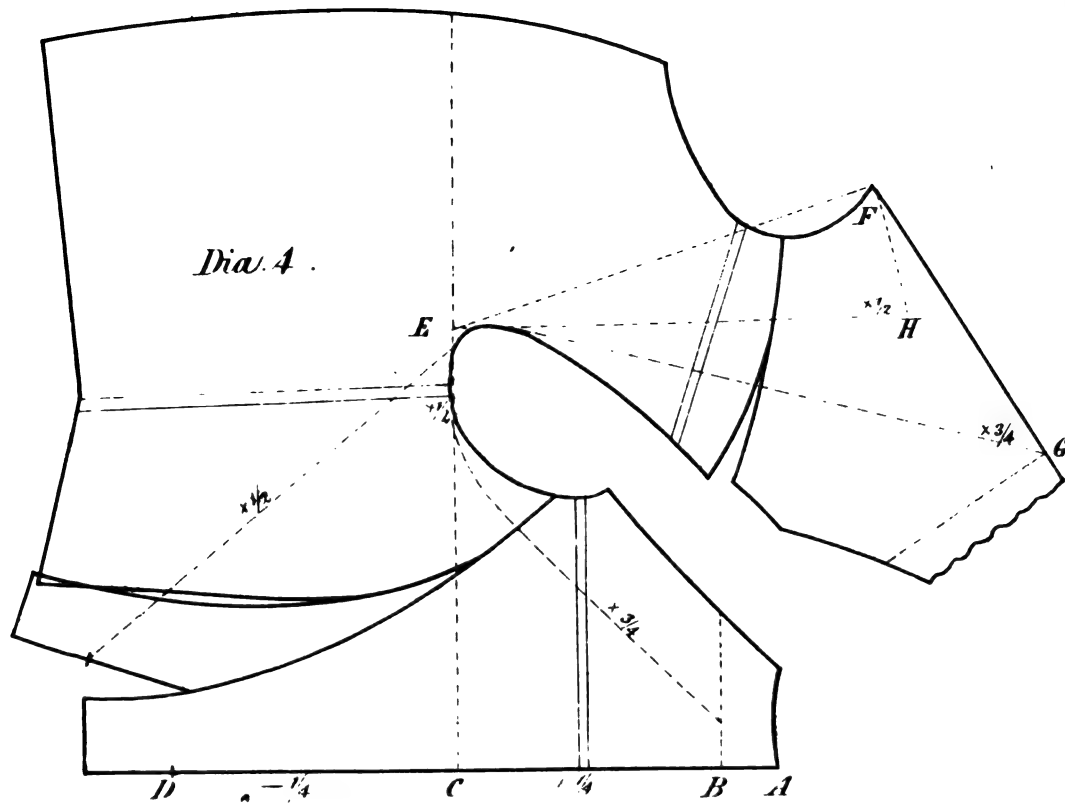
September 1871.

# THE WEST END



Scale 1/8 Inch.







THE  
**WEST-END GAZETTE**  
 OF  
*Gentlemen's Fashions.*

Vol. 10.

NOVEMBER, 1871.

No. 113.

**Trousers System.**

TO THE EDITOR OF THE WEST-END GAZETTE.

DEAR SIR,—Having for some years been a member of the "Metropolitan Foremen Tailors' Society," and watched with great interest the different systems published in the "GAZETTE," I cannot think but what there is a great deal to be learned if men would make cutting a serious study. I have studied some years trousers cutting, but being a foreigner, have hitherto shrunk from addressing you for fear of not being properly understood, I hope, therefore, you will insert the following trousers' system. It produces trousers as they are now worn in Paris. The system is drawn upon the ordinary  $\frac{1}{2}$  inch scale.

The measures are 43 side, 31 leg, 30 waist, 36 seat,  $23\frac{1}{2}$  thigh, 16 knee,  $16\frac{1}{2}$  bottom. *Dia.* 4. —I begin at the bottom, 1 to 2 length of leg (31) to 3 side-seam (43). Make 3 to 4 half-an-inch less than half seat measure ( $8\frac{1}{2}$ ) and square the line 4-4. Draw 2-5, and make 4 to 5 quarter-of-an-inch more than one eighth ( $2\frac{1}{4}$ ) to form your fork. Make 3 to 7 and 1 to 8 half of the top-side ( $4\frac{1}{2}$ ), and draw the line 7-8. Make knee half-an-inch less than half knee ( $7\frac{1}{2}$ ). Make 1 to 6 half-an-inch less than half bottom ( $7\frac{5}{8}$ ). Form leg seam from 5 to 6. Make waist half-an-inch less than half waist (7), and lower it at front  $\frac{3}{4}$ , as shown on diagram. Hollow the bottom out to fancy or fashion; draw side-seam, and complete the top-side.

*The Under-sides.*—Mark the width of bottom, put half-an-inch on leg-seam, so that the trousers may fit perfectly straight on the inside—the rest is all to be put on the side-seam; mark your

width of knee and thigh, then lay your square one inch from line 4-4, as shown by the X. Take the under-side in  $\frac{3}{4}$  inch, and draw seat from X to 7. From 7 to 10 is  $4\frac{1}{2}$  inches for rise of under-side. Measure from 4 to 3 and from 7 to 9 one-and-half inches more than half waist ( $16\frac{1}{2}$ ), to allow for a V. Now measure top-side, and from X to side one inch more than seat measure (19). Now mark from 9 to 11 through all the points, taking care to give a little round for calf, which produces a graceful appearance. I have no fixed regulation for taking out of dress, I do that according to the build of my customer. I take usually  $\frac{3}{8}$  inch out of the hollow, as shown by dotted line, and  $\frac{3}{4}$  inch off top of leg-seam to about 7 or 8 inches down, taking care not to lower the point of fork, then stretch the undress a good  $\frac{1}{2}$  inch, so that the two leg seams meet. I form the hollow of fork by putting the under side against the top-side, as if the leg-seams were sewn, and make it run with the top-side. I would also remark that the knee mark is two inches lower than the proper measure, and that the under-side is one inch short from knee to the two O's, that is to clear the stuff from the hollow of knee, as most trousers form creases in that part.

O to 9 is  $\frac{3}{4}$  inch longer than top-side, this is to be put full on, so as to give the customer ease to sit down, and prevent the trousers riding up. Complete under-side as diagram. I may here add, that my system is an altered and practical one, and that no system will fit every customer, therefore it is the cutter's duty to make alterations according to the client's figure.

I trust that some of my fellow members and cutters will give this system a fair trial, as I can assure them it is a good one, and can guarantee that the trousers will fit if fairly put together.

Yours faithfully,

H. CONSTIEN.



## The West-End Gazette System of Cutting.

(Continued from page 9.)

### FIGURES WITH FORWARD ARMS.

To insure a full development of our system, we find it necessary to illustrate a few conformations which are certain to be met with by practical cutters, although they are for the most part ignored in the self-styled Treatises on the Art of Cutting. We propose dealing with a figure carrying the arms very forward, that is to say, the structure shall be erect, the neck and head well poised, the breast and waist proportionate to each other, and yet this one defect exists, instead of the arms falling naturally, and therefore gracefully, at the side, they are (through the shoulders being set forward on the body) dropped more or less in front, leaving a narrowness of chest that has a very ungainly appearance. The alterations in our system for this shape, would simply be to carry the line K at such a quarter distance over the two-thirds of breast measure from O, as the disproportion might require. The other points of the forepart would be worked from this new point K exactly the same as for the normal figure. A reference to Diag. 2 will exhibit at a glance the effects of the alteration. The roulette lines indicate the normal forepart, the plain lines the remedy for the supposed figure. Our readers who have followed us in our elucidations of Abnormalities, will not require us to point out the distinction between this and the ordinary stooping or round-shouldered figures. The sleeve will also require to undergo a slight change. From A to C, Diag. 1, must be extended in the same ratio as C to K in the forepart. This would be thoroughly correct in theory, but in cutting for this class of men we should, instead of leaving all this on the sleeve, cut the back wider to the extent of half the disproportion, and leave the other half on the sleeve. In other respects the sleeve is cut the same as for the normal figure.

### Sleeve System.

By B. L. W.

DEAR SIR,—I am of opinion that the WEST-END GAZETTE and M. de la Byè's systems produce too straight a sleeve, making large creases in fore-arm opposite elbow, when the arm is bent to any degree. I have sent you a sleeve system for comparison, and if you think it would interest your patrons it is at your service.

Yours respectfully, B. L. W.

(Dia. 3).—Draw line from O to O to proceed from. Distance from 1 to 2 must be regulated

by the width of back, i.e. if 7? then 1 to 2 would be 4 without any allowance for seams, to elbow 20, length of sleeve 33. From 2 to 5 width required for top of the sleeve, 5 to  $7\frac{1}{2}$  of that width; lay square at 7 on line 2, 5, where that falls would be the hind-arm, add from 8,  $3\frac{1}{2}$  inches, that would be size of sleeve, supposing that it was to fit tight round the wrist; add from \*  $\frac{1}{3}$ rd to 9 the size you intend to make the sleeve at bottom and  $\frac{1}{3}$ rd at 4. Finish sleeve at fore and hind-arm to measure, or fashion as diagram. I have given a shorter sleeve that it may be seen that the system gives the sleeve for those who have much shorter arms, and who carry them more forward than those employed in manual labour. By testing this sleeve by M. De Byè's, and the one in the February No. of the WEST-END GAZETTE, it will give one more crooked, and remove the liability of having so many creases or superfluous cloth at the bend of fore-arm.

### Coat System.

By J. W. RAE.

(Continued from page 14.)

Having thus far given the fundamental principles of the system, and having found it to be the most perfect one I have ever used, I willingly give it, that others may derive the same advantages from it that I have. One of the great features of it is, that you have not to vex your mind with straightness or crookedness. If you want to see a coat hang gracefully on your client, with an easy comfortable appearance, banish all your straightness and crookedness, and find all your shoulder points as given in the instructions for the working of the system; the increasing or decreasing of your distance G H will regulate the position of your shoulder to the requirement of your client. One thing more I may add, is the position of the side body-seam under the arm. I find a very good position by cutting it down on the line F H, then hollowing it out about three-quarters of an inch in the ordinary way; but for stout men, one might almost cut the coat without a seam. Some men may object to the width of the side body, but as it has a great deal to do with the fit of the coat over the hips, it becomes a matter of special interest to us as to its position; if that is too far back it has a tendency to take away all the benefit derived from having a seam under the arm. The side body is not for the mere purpose of allowing an inlay in the event of the coat being too tight, it is rather that you may get spring at bottom, and give ease on the hips, there-

fore it is necessary that care be taken to have that seam near the hip-bone. I will conclude by promising further elucidation of the system as regards dress and frock skirts, and other minor alterations, as to applying it to long and short necks, flat and round backs, &c., I trust it may meet with a fair criticism from your many talented readers, whose opinions will be cheerfully accepted by

Yours very truly,  
J. RAE.

### Correspondence.

#### FROCK COATS FOR STOUT FIGURES.

REPLY TO S. A.

SIR,—I have read and re-read S. A.'s enquiry several times, and am at last constrained to confess that I am unable to solve his meaning so satisfactorily as to enable me to return a direct answer to our friend. I cannot conclude clearly whether his dilemma arises from incorrectness of fit, or from want of style. If it is that his length of forepart is the sore place, I must candidly state that I consider that the mode he uses to obtain this point is vague and delusive; but, taking it for granted that he finds this method succeed in figures of a normal size and position, he is evidently quite at sea when he arrives at any size beyond that. If, however, he still prefers to use this sweep, let him mark a point on the arc the distance of the *disproportionate waist*, then draw a line from the bottom of the side-seam through this point, and mark on *this line* the required size, thus getting increased length for increased size, for he will see at once that by strictly following the curve for length of forepart, the larger the waist of coat the shorter the length. With regard to the style of coat for this particular figure, I should advise S. A. to avoid having any superfluous cloth hanging about, either in body or skirt. He should reduce the spring of the latter a full inch, so as to give quite a plain skirt. What is termed a "natty coat" suits this class of men best.

H.

#### FROCK OVERCOATS.

SIR,—Drafting a frock over-coat a size larger than an ordinary frock, or to the measure taken over an under-coat, would be essentially correct, with two provisions: 1st., a trifle more spring at the hips; 2nd., that as this coat has to go over the fulness, &c., of the sleeve-top of the under-coat, we should keep the scye easy at the top of the shoulder, either by the addition of length at the shoulder-seam point, or by having the scye

stretched at the top, taking care that the canvass, &c., is cut to allow for this extra freedom. W. H. will find that this will not only give greater ease, but will also allow the gorge to fall closely into the neck, and obviate that ugly bulging of the collar so frequently seen in over-coats.

Yours respectfully,  
R.

### Metropolitan Foremen Tailors' Society.

#### ESSAYS, LECTURES, MODEL DRAFTING, &c.

We have much pleasure in announcing to our fellow members, that the following arrangements have been made for studying and discussing various interesting subjects relating to our trade, and we earnestly hope that the members will evince their interest by their numerous attendance and courteous attention. Every cutter must know that our profession abounds with difficulties, therefore every effort to enlighten us, however humble, should meet with his approbation:—

- Nov. 6.—Mr. Knapman, "On Trousers Cutting."
- " 13.—Mr. Prewett, "Practical Illustrations of the WEST-END GAZETTE System of Cutting."
- " 20.—Mr. Marten, "A Trousers System."
- " 21.—Mr. Odom, "On Military Tunics, Shells, and Patrol Jackets by Shoulder Measure System."
- Dec. 5.—Annual Meeting.
- " 12.—Mr. Giles, "On the principles of Trousers Cutting."
- " 19.—Mr. Ashford, "Cassock Vests." 1872.
- Jan. 2.—Mr. Harris, "On Ladies' Habits."
- " 9.—Mr. Ryan, "On Coats."
- " 16.—Mr. Campion, "On Naval Jackets."
- " 23.—Mr. Mogford, "On Frock Great Coats."

### City of London Society of Practical Tailors.

The following is the list of Lectures, &c., which the above society has arranged for the improvement of its members:—

- Nov. 3.—Mr. Harvey, "Boy's Suit."
- " 10.—Mr. Evans, "Canadian Jacket."
- " 17.—Mr. Giles, "Technical Education for Tailors."
- " 24.—Mr. Williams, "Over-coats."

- Dec. 1.—Mr. Edwards, "Small matters connected with the Trade."  
 „ 8.—Mr. Brooks, "Trousers."  
 „ 15.—Annual Dinner.  
 „ 22.—Mr. Digby, "Waistcoats."  
 „ 29.—Mr. Rawley (continuation), "Form."  
 1872.  
 Jan. 5.—Annual Meeting.

## Plates of Costumes.

### PLATE I.

The greatest novelty of this season in Morning Coats is that which is shown by our illustration. It fastens with three buttons up the front. Below the third button there is a blunted corner, instead of a sharp angle, which was cut to morning coats buttoning two, and which we first introduced to the notice of our readers in April and June, 1870. It is imperative that the three buttons shall be exactly in the centre of the person, therefore it is advisable to leave a catch on the right side, so that the buttons can be advanced if necessary. Twill or elastic coating is generally used for these coats; if it is worsted the edge must be braided; if it is a woollen twill, it is more modern to edge it with a large cord and stitch it behind. Cuffs are universally worn with two, and sometimes three buttons. This style of coat requires the vest to be cut higher to button. It is very suitable for winter wear, and will probably become general. At present it is only worn by the few, but as we always endeavour to give our patrons the earliest correct information of all probable changes, we have much pleasure in giving them this early intimation. The remaining figure shows a back view of a Frock Great Coat, such as we gave a front view of in one of our October plates.

### PLATE II.

The Ulster Overcoat seems now to have become a regular part of gentlemen's attire. It is certainly not an elegant garment, and is quite unfitted for a promenade; but when it is used for the purposes for which it is intended, viz., night travelling by railway, steamboat trips, or drives across country, it is then a very suitable and comfortable coat. They must be cut very loose and very long. The length should be about eight inches above the instep. The width sufficient to go over an overcoat. Any cutter can readily draft one of these garments by taking a customer's ordinary Chesterfield pattern, and laying the back pattern three-quarters-of-an-inch from the crease edge of cloth at top, and about two inches at bottom, add on one-inch-and-a-half at top of side-seam, increasing it gradually to three inches

at bottom; now add on  $\frac{1}{4}$  of-an-inch to top of back, shoulder-seam, and back scye, make a slit up the centre of back 20 inches long for a fly, and complete the back. For the Forepart, draw first a line five inches from the edge for your lapel, now lay the pattern one inch from the chest line at top and two inches at bottom, so as to give room to cover the knees; add on the extra width of shoulder at the shoulder neck point. Take out a fish at neck to bring it to the size required to button up snugly; add on an inch at side-seam, and add on sufficient fullness at bottom, so that the bottom shall measure 12 to 15 inches more from back slit at bottom than from centre of back to front. Make the sleeves to fit the scye, and about 15 inches wide at bottom; the sleeves must come within an inch of the knuckles; cuffs six inches wide are added for travelling coats; they must be lined and left loose, so as to lengthen or shorten at pleasure. If used for driving they are cut without cuffs, and a tab is placed on the under sleeve, so as to button close to the wrist when driving. Some gentlemen have a two-inch band at waist so as to tie in, others prefer a tab eleven inches long, going from side-seam to side-seam. This tab is sewn on the forepart, and a slit is left in the side-seam, so that it can be drawn through at pleasure. Two large pockets are placed in the skirts, and two breast-pockets are sometimes added, cut lengthways; the pockets go towards the front edge, this admits of the hands being placed in them and kept warm; and it is also a very graceful position. Soft Cheviots, lined with woollen, are far preferable to Irish friezes, as the last make a very heavy coat.

The last design represents a short sac, made of loose woolly material, it is sufficiently long to cover a morning coat, and may be correctly described as a pea overcoat. It is intended to give warmth to the body, whilst allowing perfect freedom to the limbs. It is double-breasted, and has flap-pockets in the skirts. The edges and seams are swelled, and there is a velvet collar to match.

## Plate of Diagrams.

Diagrams 1 and 2 are a continuation of the illustrations of the "West-End Gazette" System of Cutting.

Diagram 3 is a system for cutting sleeves, by W. L. B.

Diagram 4 is a method of cutting trousers, by H. Constien. [We wish to call the attention of our readers to this system, as we intend publishing quite a different system next month, and we may take the opportunity of contrasting them.]





Ver. the. 18. 1871. 18. 1871. 18. 1871.

November 1871

Plate N° 1

THE WEST END GAZETTE

ENGLISH COSTUMES.



1. An ... 1871 by W. H. ...

November 1871

Plate N° 2

THE WEST END GAZETTE

ENGLISH COSTUMES.

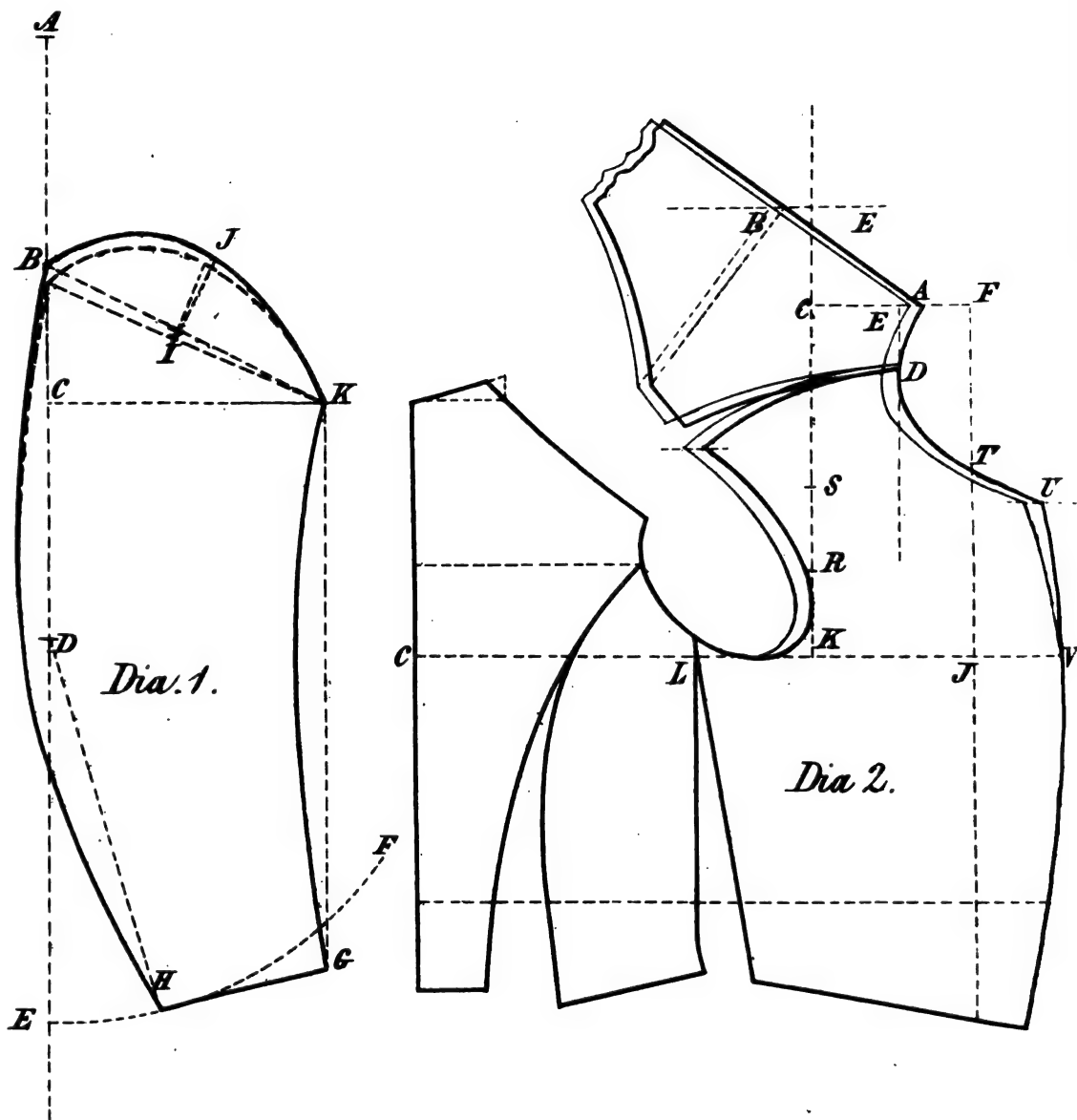


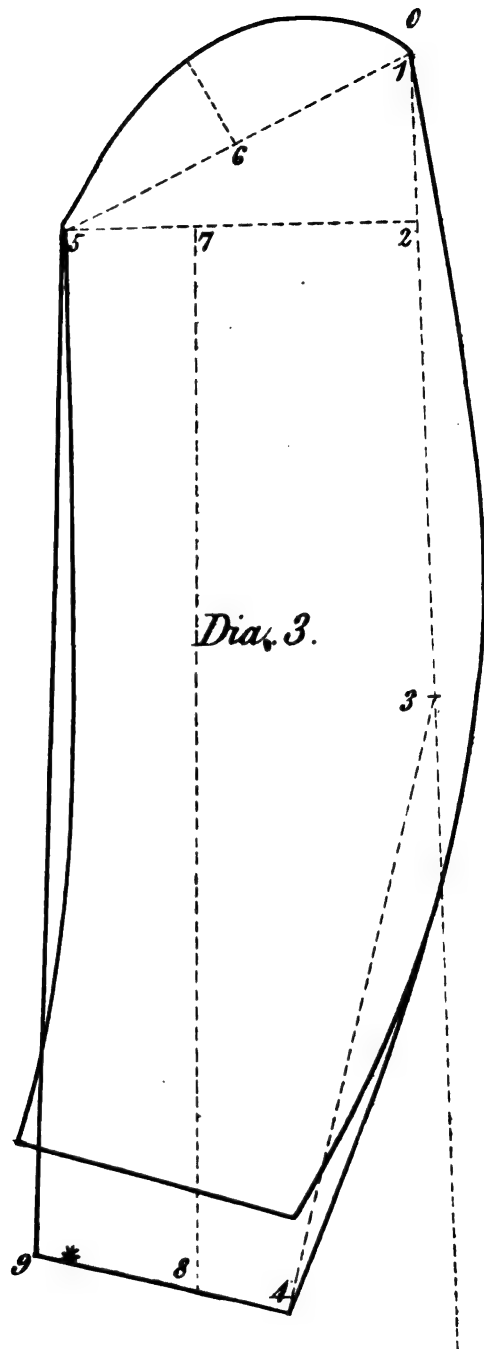




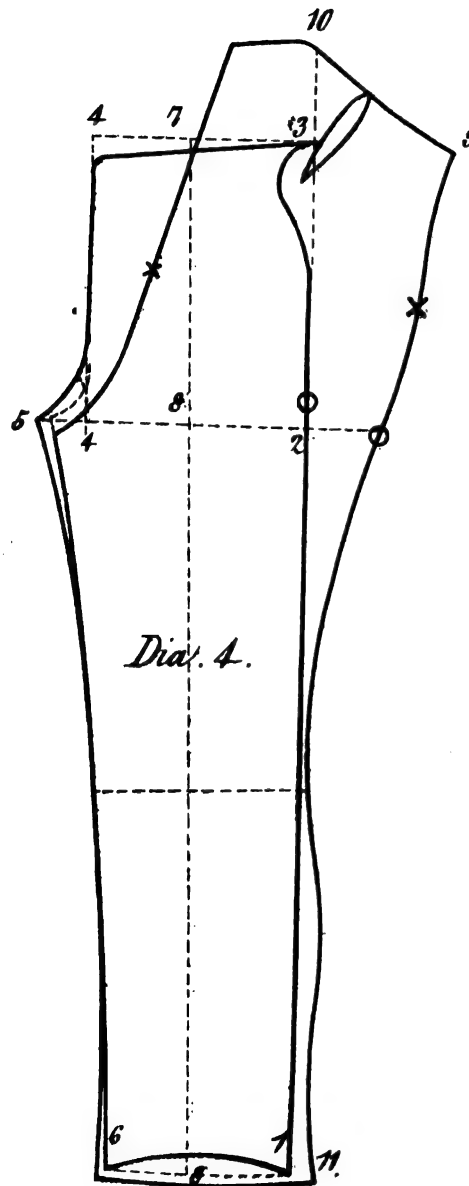
November 1871.

# THE WEST END





Scale  $\frac{1}{4}$  Inch.



Scale  $\frac{1}{8}$  Inch.



THE  
**WEST-END GAZETTE**  
 OF  
**Gentlemen's Fashions.**

VOL. 10.

DECEMBER, 1871.

No. 114.

**Trousers System.**

By H. WASTON.

SIR,—Having been a subscriber to your journal, and a member of your Society for the last six years, I venture to forward you a Trousers System for criticism.

The measures taken are—Side 43, leg 32, waist 31, hip 36, knee 16, bottom 17. For top side draw perpendicular line O O. O to A one inch more than half leg measure, to B full length, 32. To E full length 43. B to C half-inch more than one-sixth,  $3\frac{1}{2}$ . B to D one inch less than half hip, 8. From line O O at waist to I half waist,  $7\frac{1}{2}$ . From B to F half-inch more than one-sixth,  $3\frac{1}{2}$ . B to G  $\frac{3}{4}$  less for undress, B to H half B F ( $1\frac{1}{2}$ .) Draw straight line from O to H. J to K raised half-inch. Curve fork as diagram; draw side-seams to taste, and complete top sides. Undersides.—Draw line from F through D for seat. B to L quarter-hip measure,  $4\frac{1}{2}$ . M to N waist measure and one inch, to allow for A at U. P to Q one inch-and-a-half more than hip measure,  $19\frac{1}{2}$ . Knee and bottom up to measures, from leg-seam. For top, sweep from G. The remainder as dia.

H. WASTON.

**Inverness Cape.**

By A. B.

SIR,—I have sent you a simple system which I use for cutting Inverness Capes, and hope that it may be useful to your subscribers. The back, cape, and forepart are all drafted together. The measure taken over the vest is 18 in., and the cape is drafted by a graduated scale one inch larger, 19 inches. The size of neck must be carefully taken. For this size it is 20 inches. The

length of the short cape depends on the taste of the customer, but it is generally made long enough to fall on the middle of the hand when in a pendant position.

I am, yours, A. B.

Dia. 3.—Draw a line A D, which will serve for the back-seam; leave sufficient space for the front, say about 3 inches, or as much more as fancy may dictate, and mark the step for the end of the collar three-quarters of an inch from the back-seam line. Make A to B two inches, from B to C 8 in., and to D the length of Cape; from A to E  $3\frac{1}{2}$  in., from E to F 1 inch, from B to G  $10\frac{1}{2}$  in., from C to H 16 in., and square with C H to L; H to I 8 in., from I to J  $2\frac{1}{2}$  in., and draw the side-seam intersecting the point at J; from K to L 2 in., and square from H L for the length of side-seam. Draw A F G H by free hand, also from F B. O P is a piece cut out of the forepart for the armhole.

The small cape should be drawn by free hand, as diagram, to length taken from neck, and allowing from M to N from three to five inches, or even more, for spring to allow free action of the arm. Three inches are allowed from M to N on diagram.

**Studies on Anatomy for Tailors.**

(Continued from page 10).

The thorax, or chest, is a sort of osseous (bony) cage, composed of bones and cartilages, and connected with the middle region of the spine. It is the largest of the three great cavities of the skeleton and is formed by the sternum (breast bone) in front, by the dorsal vertebræ behind, and by twelve ribs (costæ), and twelve costal cartilages on each side. The sternum (breast bone) is a flattened column, consisting of five bones and an osseo-cartilaginous appendage. The uppermost of the five bones remains separate during the whole term of life. The other four unite with

each other successively, and at the age of 25 form but a single piece; the osseo-cartilaginous appendix remains flexible at its joint with the bone to a late age; so that, in the adult, the sternum consists of three portions. In form, it is said to resemble an ancient sword, the upper piece being the handle, is called manubrium; the middle, representing the principal portion of the blade; and the osseo-cartilaginous portion frequently comes to a sharp point, like the top of a sword, and consequently takes the name of the ensiform.

The manubrium is articulated with the gladiolus by a kind of joint called amphiarthrosis, or mixed articulation. It articulates on each side with the clavicle (collar bone), with the first costal cartilage, and with the upper half of the second costal cartilage.

The sternal column, viewed as a whole, is a wide flat symmetrical bone, forming a sort of buckler to the organs contained in the chest. It has a slight general convexity in front, and concavity behind. Its lateral borders are sinuous, each presenting seven articular, and six interarticular depressions, to receive the costal cartilages, with which they form diarthrodial joints (moveable joints).

The sternum is shorter and more obliquely placed in the female than in the male.

*Of the Ribs (Costæ).—*The ribs, with their cartilages, form elastic arcs, encompassing the cavity of the thorax, which they principally contribute to form. They are twenty-four in number, being twelve on each side, arranged in pairs, and are distinguished by numerical appellations,—first, second, third, &c., counting from the top of the chest. They are divided into three classes, which differ as to the connections of their extremities, and are best distinguished by names expressive of this difference. The seven upper ribs are (joined) articulated with the vertebral column behind, with the sternal column in front; these are therefore called vertebro-sternal ribs. The eighth, ninth, and tenth are articulated with the vertebral column, but, falling short of the sternum, they attach their anterior extremities each to the cartilage of the rib above. These have been named vertebro-costal ribs; the eleventh and twelfth are articulated to the vertebral column behind, while their anterior extremities float loose among the muscles; these are therefore simply vertebral ribs, sometimes called false or floating ribs. A supernumerary rib is sometimes developed on each side, in connection with the transverse process of the last cervical or of the first lumbar vertebrae. More rarely, the first rib on each side is deficient in front, losing itself, like the floating ribs, in the muscles.

The ribs increase in length from the first to the seventh inclusive, and again diminish from the seventh to the last.

The curvature of the ribs become segments of larger circles as we proceed from the first downward. The first is nearly horizontal; the others become successively more and more inclined on the vertebral column.

The pelvis is an irregularly-shaped osseous girdle, attached to the lower end of the spinal column, which it supports, and rests below on the thigh bones, to which it transmits the weight of the trunk. It is composed, in the adult, of four bones,—the two ossa innominata or haunch bones, which bound it laterally and in front, and the sacrum and coccyx, which complete it behind; the two latter bones form a continuous line with the spinal column, of which they are the lower termination. The haunch bears the same relation to the leg that the shoulder does to the arm, each being generally considered as the first division of the corresponding extremity.

(To be continued.)

### Correspondence.

H's. REPLY TO S. A.

DEAR SIR,—By some strange inadvertence, a serious error crept into my reply to S. A. in your last number, respecting the length of forepart for stout figures. I am made to appear as directing some "disproportionate" waist measure to be marked on the waist sweep. The word "*proportionate*" was intended to be used, which I think will be obvious to any one carefully reading the letter. By correcting this in your next, you will oblige

Yours truly,

H.

### TECHNICAL TERMS.

SIR,—As I am but a tyro in the art of cutting, and placed in the country, where I do not enjoy the great blessing of communion with fellow labourers, I am often brought to a standstill in consequence of the use of so much technical phraseology in your columns—not that I have the slightest objection to technical terms, when they are at all apt to express an idea, they are not only convenient, but absolutely necessary, unless we would adopt a circumlocution which is excessively tedious; but technical terms and definitions must go hand in hand. Now, Sir, owing to a superficial trade education, or to some more inherent defect, I frankly confess that I have not the key to unlock the (to me) hidden treasure. Will you, therefore, or some of your talented contributors take compassion on my

ignorance, and tell me what is meant by such terms as *straight and crooked*, in relation to coats; and have these words precisely the same import when applied to trousers? Then, again, what is meant by trousers of the *straight form*, and what is the proper correlate of the expression? What is the stride of a pair of trousers; and when may they be said to be close and when open?

These and such like are expressions that puzzle me. It would be wrong in me to say that I have formed no idea of what these expressions mean, but I should like to see how far my impressions correspond with those who have far more knowledge and experience than myself. I believe that I am only giving vent to a very general desire existing among young cutters, to understand something for certain concerning these points; and to know what questions are still to be considered open, as well as those which have been definitively resolved.

I remain yours sincerely,

A. D. G. A.

#### SLEEVES AND SKIRTS BY AMICUS'S COAT SYSTEM.

SIR,—May I ask AMICUS if he would be so kind as to favor us with his skirt and sleeve for his Coat System; and if it *would be applicable for cutting Pea Jackets*? If so, you will much oblige

A YOUNG INQUIRER.

#### AMICUS'S REPLY TO A YOUNG ENQUIRER.

DEAR SIR,—In reply to a "Young Inquirer," I may state that I know of no better method for producing skirts than that employed in the *WEST-END GAZETTE* system. In my opinion it is both simpler and safer than obtaining the various points either by fixed quantities or by any part of the breast measure. It is based on two main conditions—the extent of the depression at waist and the quantity of drapery to be thrown into the skirt. If the body of the coat is correctly cut, and these conditions attended to, skirt cutting should present no difficulty at all.

The accompanying diagram (No. 2) will explain a method I often adopt to form the sleeve. E is half the scye measure from A, and at right angles to A D. A to B is the front of scye measure minus the breadth of back. I is one inch down from E. Join I B and intersect that line in H. H G is drawn at right angles to H B and of equal length. F is at one-third of the distance G H from G. Make F a pivot, and sweep the sleeve top, flattening it slightly as you approach the fore-arm seam. This sleeve is in no respect

different from many that have already appeared in your columns; but it may be useful to those who take out their sleeves directly on the cloth with the fore-arm seam close to the edge. The reason why I did not send a skirt and sleeve with my system was, that I intended as soon as I had time to notice the principles embodied in skirt and sleeve cutting. With your kind permission I shall return to the subject of sleeve cutting shortly.

I am, yours most respectfully,

AMICUS.

### Metropolitan Foremen Tailors' Society.

The Winter Evening Meetings of the above Society, which are specially devoted to mutual improvement, were commenced on Tuesday, November the 7th, when Mr. Knapman drafted his Trousers System. His draft was designed to show a close fitting trousers at the thigh and knee, with French bottoms. Mr. K. explained the working of his system to the members, and showed a pair that he was wearing, which was cut by it. Various questions were asked, upon which arose a very interesting discussion on trousers cutting generally. Some gentlemen expressed different opinions, which they illustrated on the chalking board, so that a very interesting and agreeable evening was passed.

On the following Tuesday evening Mr. Prewett gave a "Practical Illustration of the West-End Gazette System." Mr. P. said he had measured one of his workmen, and had cut a body for him precisely by the W. E. G. System. He was what you would call a complex figure; that is, he had a high neck, and stooped very much; in fact, was such an extreme figure, that we seldom had to deal with, but as such would better show whether the system worked rightly or not. Mr. P., in producing the pattern he had cut, remarked, he had no doubt all present knew how to draft the system, so he laid the pattern before the members, as well as a diagram, to show the changes which he had made were entirely in accordance with the principles taught in the *West-End Gazette* System. He pointed out that the effects of these changes were to place a wedge in the back, and to take one out of the front. He called special attention to the fact that these alterations produced a close fit at the top of the side seams. He then called on the workman to put the body on and submit it to examination. Several gentlemen examined it carefully, and the result was, that it was generally agreed that this

was a thorough practical test of the system, and also a very satisfactory one.

#### THE LORD MAYOR'S LIVERIES.

The liveries of the new Lord Mayor, which are annually a subject of remark in the tailoring world, in consequence of their extent and the taste and skill required for their manufacture, were confided to the firm of Messrs. Wilcox, of Argyll Street. We were honoured by a private view, and after a careful inspection we can honestly give our humble meed of commendation to the good taste, skill, and workmanship displayed in their manufacture. His Lordship's suit was made of rich black silk velvet, lined with white silk. The undress livery suits were of the usual family livery. The dress suits were of rich Prussian blue cloth coats, gold laced; crimson vests laced to match, and blue plush breeches. The state suits consisted of light blue cloth coats and vests, richly trimmed with broad gold lace and embroidered in gold, with a tasteful combination of the rose, shamrock, and thistle. The breeches were made of white kerseymere, with gold lace on side seams, and gold lace garters.

#### Embroidered Vestings.

In anticipation of the forthcoming season, a large stock of Embroidered Vestings has been prepared, and are on view at Keene's, Mill Street, Conduit Street. It is a great advantage to the tailor to be able to select from so large a stock, as he is enabled to satisfy the most fastidious, either by choosing from the stock or selecting a design, and having it embroidered. We presume this information may be of service to many of our subscribers.

#### Plates of Costumes.

##### PLATE I.

The Inverness Cape is a garment which is not frequently made, but as we are occasionally asked for it by customers, an engraving of it will be found very useful in explaining differences of form, and so assisting customers to arrive at a decision when giving their orders. It is a garment which is very useful as a wrap and for travelling, as it can be worn over a dress suit, or over another great coat. It is also very useful for young gentlemen, as they do not soon grow out of it. A coat of a very different kind is the loose overcoat, with collar, facings, and cuffs of sealskin or other rich fur. Such a coat should be lined throughout with a rich silk, and quilted; or, if it is required to be more durable, a fine Italian

cloth can be substituted, but this also must be wadded and quilted. The fronts can be finished with cord—forming loops in front, and clover leaves at back, or else braid may be used in the same manner. In both cases they are fastened with barrel buttons. If a simpler style is desired, loops may be formed of cord or braid, which project from the edge only, and fasten over half-dome buttons. The pockets in skirt should be of woollen or chamois leather. It is only necessary further to remark, that such a coat should be cut ample; and the sleeves, collar, cuffs, and lapels large, in accordance with the style.

##### PLATE II.

We have designed this plate to meet the wishes of our juvenile clients. On the first figure we have the useful pea jacket, made large enough to give freedom to the body, allow room for growing, and easy enough to be slipped over an Eton jacket as an overcoat, should occasion require. This jacket is made up for winter in blue witney or beaver. We may remark, that three buttons up the front are sufficient for quite a young gentleman. The second illustration is a dress suitable for parties, &c. The jacket is of black cloth, with a rolling collar. The roll should be covered with silk, if it is desired to make up the jacket very smart. There are three holes and buttons in front, and two buttons on each sleeve. We gave an illustration of an ordinary Eton jacket, with lappel fronts, last December. The vest is of white quilting, and without collar. The trousers are of black doe, of a medium width. The last figure shows a juvenile in a modern Spanish suit. It is fanciful in style, and is made up in a variety of materials. We mostly approve of Genoa velveteen for winter wear.

#### Plate of Diagrams.

Dia. 1 is a System of Cutting Trousers, by H. Weston. We intended making some remarks in comparing this system with the one published last month, but extreme pressure of occupation obliges us to reserve them.

Dia. 2 is alluded to by AMICUS, in his reply to A YOUNG INQUIRER.

Dia 3 is an Inverness Cape System, by A.B.

[We regret that our Lithographer omitted an x on Dia. 4, in our last Number. An x should have been placed one inch above the fork line, and an inch in from line 4-4, to draw the seat line through to 7.]





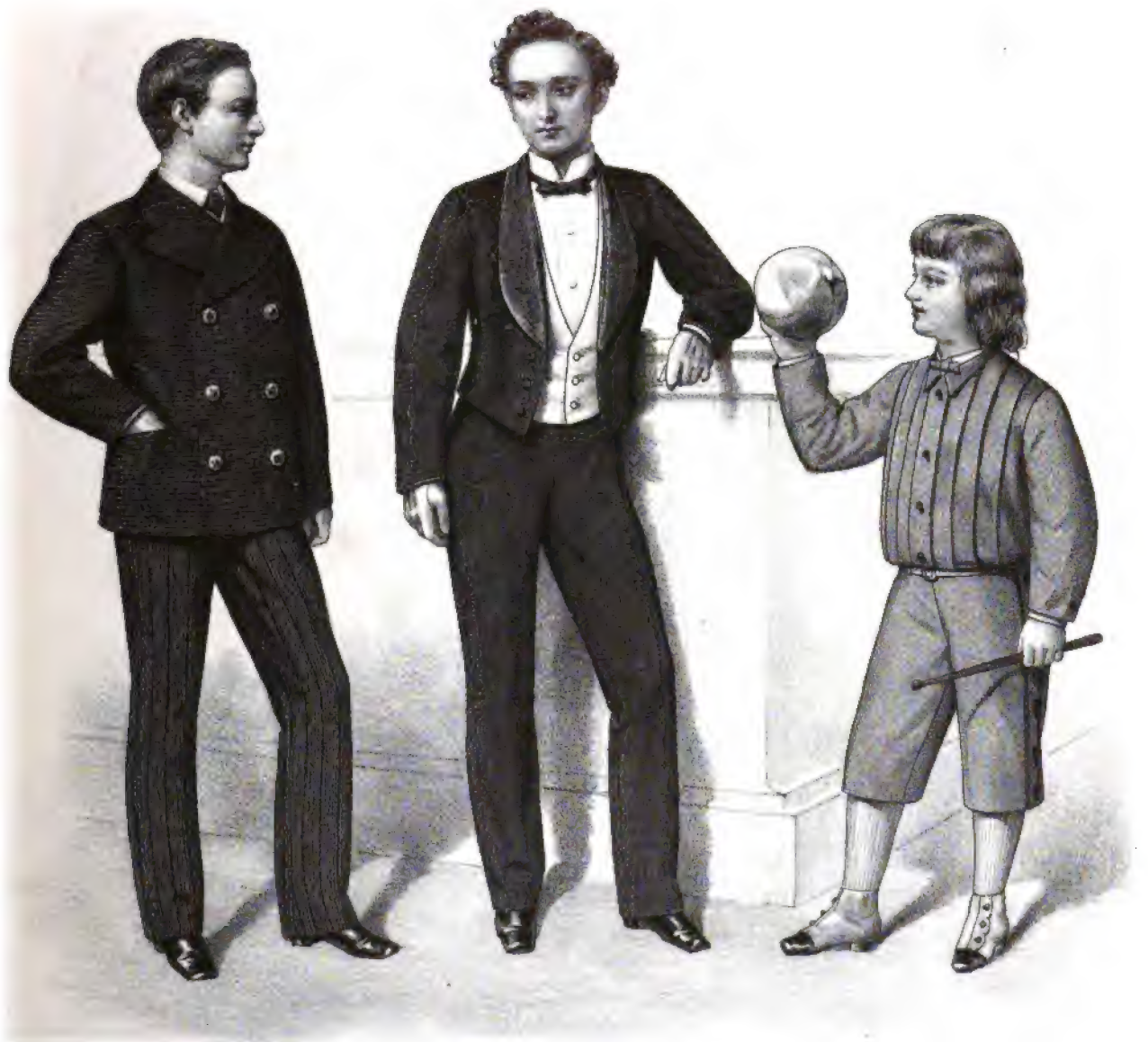


Decr 1871

Plate N° 1

THE WEST END GAZETTE

ENGLISH COSTUMES.



Decr 1871

Plate N<sup>o</sup> 2.

THE LONDON GAZETTE.

ENGLISH COSTUMES.



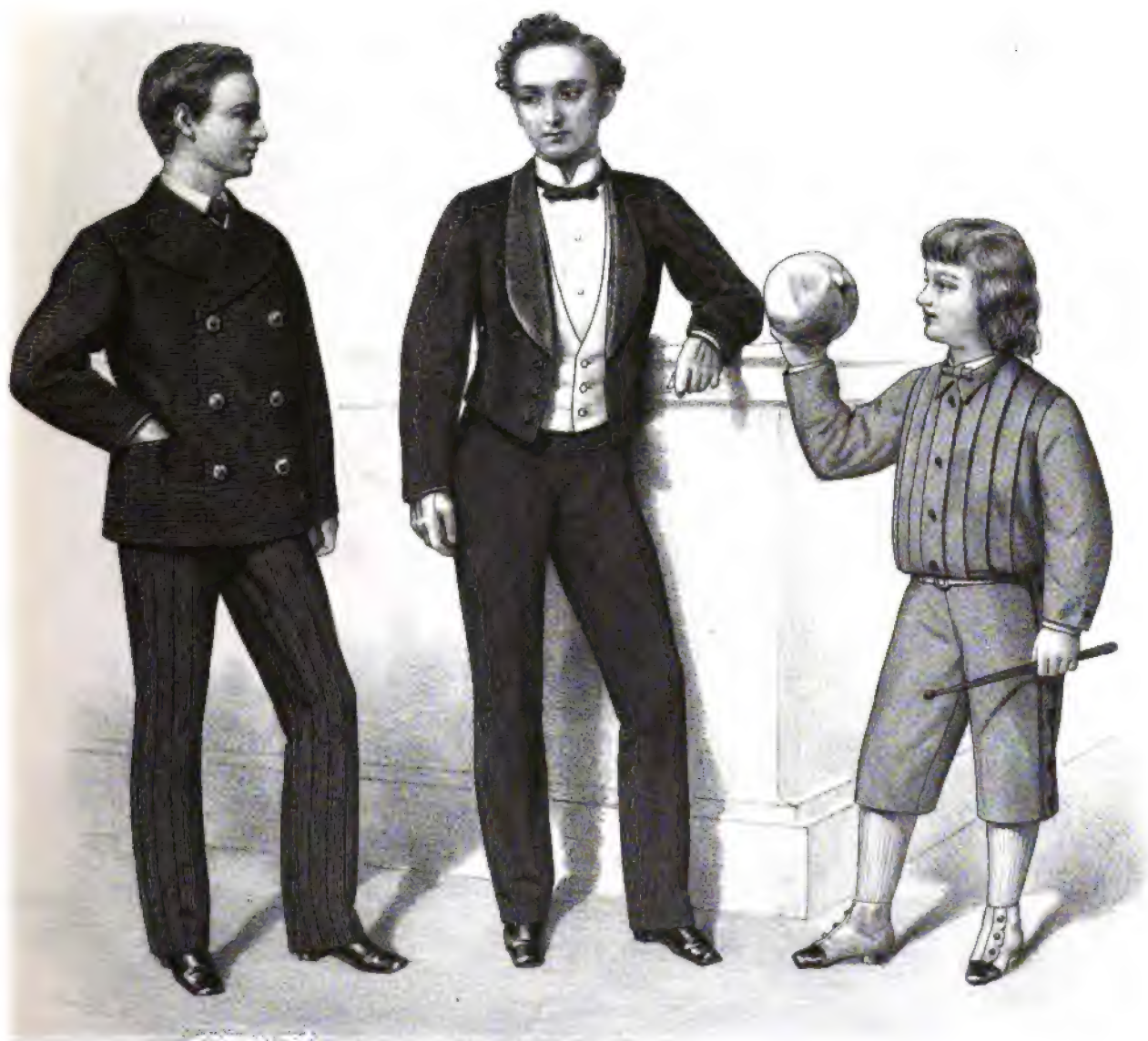
Decr 1871

Plate N° 1

THE WEST END GAZETTE

ENGLISH COSTUMES.





Decr 1871

Plate N° 2.

THE LONDON AND GAZETTE

ENGLISH COSTUMES.







# THE WEST-END GAZETTE

OF

Gentlemen's fashions.

VOL. 10.

JANUARY, 1872.

No. 115.

## Ladies' Jacket System.

By J. A. REINHARD.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—I forward you herewith a diagram of a system for cutting Ladies' Jackets. I have used it some years with great success, and can confidently recommend it to my fellow members. If you think it worthy of insertion, it is entirely at your service.

I am, dear sir, yours truly,  
J. A. REINHARD.

The measures are—30 breast, 22 waist, 7 back, 16½ elbow, 25½ sleeve, 14 waist, 24 length.

*The Back* (Dia. 1.)—Draw a straight line, from A to B, half-inch more than one-third ( $5\frac{1}{3}$ ); A to C length of waist (14); C to D, one-third ( $5$ ); A to E, full length; A to F, quarter-inch less than one-sixth ( $2\frac{1}{6}$ ); B to H, one-third and two inches ( $7$ ); H to I, one-and-three-quarter inches; C to J, one-and-half inches; D to I, two inches; D to 2, three inches. Now draw the back, raising the point F half-an-inch above the line; F to I for shoulder. Continue to H for back scye; draw side-seam from H through J, and point 2 to bottom. Spring out back-seam from C through 1 to bottom.

*The Fore-part* (Dia. 2.)—Draw A K square with A E, and make A K half-an-inch more than breast measure ( $15\frac{1}{2}$ ); K to N, two inches; N to O, half-an-inch more than one-third ( $5\frac{1}{3}$ ); O to P, two inches; K to Q, one inch more than waist length (15); K to L, one-sixth ( $2\frac{1}{6}$ ); K to M, half-an-inch more than half breast (8). Square with A K, raise a perpendicular from the point M, and on it make M to U quarter inch more than one-sixth ( $2\frac{1}{6}$ ). On the straight line K Q, raise a perpendicular at O, and make O to R one-third ( $5$ ), and R to S half-an-inch less than one-sixth ( $2$ ). Draw a diagonal line from R, through P to Y, which is half-an-inch

more! than half-breast measure (8) from R. Mark I half way between R and Y; mark N to 5 two inches, and draw a straight line through Y. Take out between J and V one-third of the difference between waist and breast—the difference in this case is four inches, therefore it is  $1\frac{1}{3}$  inches. Now draw the neck from L through N to line 5; then the shoulder from L to U, and make it the same length as F I of the back. Trace the scye from U through R S, to parallel with H. Hook in side-seam half-an-inch from H, and curve it gradually about a quarter inch from back to V; then spring it out through D to full length. Make V to W about one-third of waist, let fall a perpendicular from W, and square with the line D 2; make W 4 one-and-a-half inches for spring. Now complete the side-body from S, through W and 4 to bottom. Make from W to X the remaining difference between waist and chest measures, viz.,  $2\frac{1}{2}$ . Let fall a straight line from X to the line D H, and mark towards A the point 3, at  $2\frac{1}{2}$  inches distance; then draw the side body-seam from S through X and 3 to bottom. Take a fish out from I, the remaining difference at hollow of waist. Add on three inches in front for lapel. Make a mark on shoulder-seam two inches from L, and sweep the bottom, lengthening the front slightly. Draw collar and lapel to taste, and finish the forepart. Sometimes I continue the fish in front to bottom, and insert a skirt as dia. 4; I then mark Z three inches longer than waist from line A C (17), and from the waist as dotted line.

*The Sleeve* (Dia. 3.)—A to B half-breast, less width of back; B to C one and-a-half-inches, to D length of elbow, to E full length. Make a mark O, one inch in from D, and sweep from A to G half-breast ( $7\frac{1}{2}$ ), and square C G and G F. Make a centre of O, and sweep bottom of sleeve from E; for medium sized sleeves, mark the width required from F towards E, and hollow F G. For bell sleeves, A E is the hind-arm, and make E H width desired, slightly hollow the sleeve at hand,



and hollow the forearm from G. Hook in the under arm  $1\frac{1}{2}$  inches, and complete sleeve.

*The Skirt* (Dia. 4.)—Make A O length required; square A B, and make B size required ( $7\frac{1}{2}$ ); make B to C three inches, and B to D three inches, and complete skirt by free hand. It will be well understood that the quantities I have given for spring as 1, 2, 3, 4, may be varied in degree according to taste or fashion.

### The West-End System of Cutting.

(Continued from page 18).

#### FIGURES WITH BACKWARD ARMS.

Having in our last lesson fully considered the requirements demanded by the figure with forward arms, we now naturally turn to its converse, the figure normally proportionate in all its parts, but with the arms set in a backward position on the body, causing a hollowness in the back and a corresponding extra width of chest. This abnormality requires to be treated in the reverse manner to the method directed to be pursued in our November Number. Let the line K be at less than the two-thirds from C, and then proceed as usual. We would suggest that the acye might with advantage be carried slightly forward, to what the system produces. We may remark that this is one of the most difficult forms to fit that can well be imagined, particularly where the defect is carried to an excess, or when some other discrepancy in the shoulder co-exists with it. The difficulty arises from the strong tendency there is in the coat to fly away from the body at the back and side-seams, and to drag away from the shoulders in front; and we should recommend, where at all practicable, to try on before completion, taking care to leave "usuals" at the different points. By referring to Diagrams 5 and 6, the alterations will be apparent—the roulette lines indicating the normal model.

### Small Matters Connected with the Trade.

EXTRACT FROM AN ESSAY READ TO THE CITY OF LONDON PRACTICAL TAILORS' SOCIETY.

By E. C.

GENTLEMEN,—In considering the various systems which come under our notice from time to time, it has occurred to me that however well suited they may be for fitting the human figure—however clear and concise they may be in their rules—that we do not give sufficient attention to the smaller matters connected with the successful working out of the author's plans; for however well cut the garment might be, if the lesser de-

tails are not carefully attended to, the results will in many instances be a failure, and in consequence the particular system is at once condemned. I need not say that I allude to the making up of a garment, it being as I maintain, of as much importance to the author's system as the properly understanding of his theory. Holding these views, I hope we may spend half-an-hour profitably in considering some small matters in connection with our trade. In the first place, then, we will premise that it is necessary to have a first-rate workman, or, at all events, a man who has superior intelligence, which in these days of almost universal education, ought to be more readily found. It may be said that the fact of a man being well educated acts as a bar to his entering the trade at all, as, unfortunately, there is a certain amount of undeserved odium attached to the profession of a tailor, and parents often look for a higher sphere in which to place their sons, although at the present moment the earnings of a steady man may well compare with those of many an occupation which is considered more genteel. The fact that much of the London trade is made up at the workmen's homes instead of in proper workshops, acts very prejudicially to the best interests of the trade, lowering the dignity of the workman, and deteriorating the quality of the work. At home the workman presses into his service his wife and daughters, and has a son or youth to assist. The various parts of a garment being made separately, as it were, as a natural consequence have not the finish and judgment given to them which they would have had, had they been made in a workshop by skilled workmen, in the habit of working together, and under the eyes of an experienced man as captain, or under the personal superintendence of the foreman. It, therefore, behoves us to use all the means in our power to raise the status of our productions, and to encourage, where possible, the apprenticing of youths. A youth could well spend seven years in the learning of his business, instead of working as a helper to a tailor; and then on the first quarrel between himself and his employer, start as a full-fledged journeyman on his own account, ignorant of the first principles of the art, and only just knowing how to sew. It is these men who, in London, do so much to lower the dignity of the trade, and perpetuate a class of workmen which it is not desirable to have. I, therefore, advocate the locating of men in shops, as more conducive to their own health and to the quality of their work. No doubt objections would be raised by the men themselves, as a body, to the general introduction of workshops, as they, by the present plan of working at home, gain more by the

assistance of their wives and children, and the aid of sewing women, than they would earn in a workshop; forgetting that the labour of their households could be turned to account in other ways—such as their daughters going out to a respectable service, and their sons apprenticed to a trade—if not to their own; and that it would also enable them to live in more convenient localities at a cheaper rent, instead of existing in a crowded and pestilential atmosphere—living, working, sleeping, and dying also, in one room, hired at an exorbitant rent, in poor neighbourhoods—creating disease and disseminating it far and near. It may not be convenient for some masters, and especially those in the City of London, to have workshops attached to their houses, as room is scarce and rents are high: but still it might be possible to have a shop at some convenient spot in the neighbourhood; and I am sure that the quality of the work turned out would amply repay the expense. I speak now more particularly of coat hands, for however good it may be for all, still an exception may be made to the trouser and vest hands, as it will be found on an examination of the subject, that trouser hands may reside further from a shop without prejudice, and consequently in better neighbourhoods; and waistcoat hands, being principally women, would be better employed at home. Glancing at the various causes which have occasioned year by year a scarcity of skilled workmen, we shall find that the sewing machine has also had its influence in reducing the skill of a workman who uses it, as it necessitates a mode of procedure in the formation of a garment which we may liken to a manufactory, each one engaged always taking a certain part of the work to be done, following the quick movements of the machine as part of an organised method.

(To be continued.)

### City of London Practical Tailors' Society.

The Anniversary Dinner of the above society was held in most spacious rooms at the "George Hotel," Aldermanbury, on Thursday evening, December 14th, 1871. The esteemed president of the society, Mr. Digby, occupied the chair, and the vice-chair was filled by Mr. Batey. The dinner, or we might with more justness say the banquet, was numerously attended by members and guests. With the dessert came the loyal and other toasts, followed by speeches by Messrs. Cradock, Rawley, Osmond, Giles, Edwards, &c., interspersed with songs, both sentimental and comic, by Messrs. Laurie Davis, Evans, Adams, White, &c. The

whole affair was indeed a success, and reflected great credit on the host, the stewards, and the society itself.

### Metropolitan Foremen Tailors' Society.

On Tuesday evening, November 28th, Mr. Jas. Odom drafted and explained to the members his "method of cutting tunics, shell jackets, and patrol jackets, by shoulder measure system." He produced a pattern, and a patrol jacket which he had cut by it in red padding, and had basted up, so as to practically illustrate his explanations. On this a general and very interesting conversation arose on the subject of military clothing generally, which afforded much information to those who were unacquainted with this branch of our art.

On the following Tuesday, the Twenty-second Annual Meeting was held. There was very little business of general interest transacted, except the election of officers. Mr. Ions was elected president, Mr. Head sub-secretary, Mr. Ashford librarian, Messrs. Head, Ryle, Campion, Hastie, Knapman, Harcum, Allen, and Odom, were elected as committee. The "WEST-END GAZETTE," committee, Messrs. Giles, Mogford, Prewett, H. Roberts, and M. Wiseman were unanimously re-elected.

On Tuesday evening, December 12th, Mr. Giles read an essay "On the principles of trousers cutting." The essayist observed that the most practical cutters, who in words despised theory, were practising theories, whether they knew it or not, and that successful practice was based on sound theory. He pointed out the difficulties and difference of fit and style, that in trousers cutting, two parts of the body had to be considered—the body and legs. The parts of the body were the waist, the hip, seat, and belly; the legs: the fork, thigh, knee, calf, and foot. The waist might be large or small, the hips prominent or not; the seat low, large, or small; the belly flat, round, or projecting; the fork large or small; the thighs big or little; the knees knock or bow; the calves projecting backward or outwards, large or small; and the feet turning inward or outward.

He then showed the different effects of straight and crooked seats, and the inward and outward cut of legs, and remarked that one acted upon and sometimes counteracted the effect of the other. His general conclusions were, that the top should be cut as the size and position of the body requires, and the lower part according to the position of the legs; that size may be obtained by measurement, but that position can only be ascertained by observation.

## Price List of James Platt & Co.

In these days of great commercial enterprise it is interesting and instructive to observe the gradual development of successful undertakings. It certainly requires no small amount of foresight, judgment and tact to anticipate a public want, provide for its requirements, and manage the arrangements. We may rest assured that unless a new undertaking meets a genuine public want it will most certainly not be a permanent success. We are led to make these observations by the perusal of Messrs. James Platt and Co.'s Trade Price List, as we have watched with some degree of interest the considerable extension of business which it shows. We have been long convinced that the days of long credits and high prices are past. There is no doubt that some of the principles enunciated under the head of "System," such as "all articles should reach the cash buyer at the very lowest price possible," are correct, as capital is now largely employed in our business, and the only means of successfully competing with it must be by making cash purchases. The price of all goods is gradually rising, so it is an evident advantage to have a guaranteed price list up to June, 1872. We are not prepared to say that these are the only means of improving our trading relations, but judging from the continual extension of their premises, these gentlemen seem to meet with an increasing amount of support, and as they appeal to the trade through the press, they so far certainly merit our notice.

## Plates of Costumes.

### PLATE I.

#### EVENING DRESS.

There are fewer changes take place in Evening Dress than probably any other style of costume. Indeed, we might almost repeat the observations which we made this time last year. But as this would be of no service to our new subscribers, we will endeavour to be as explicit as necessary. Dress suits are generally made of black, and although we have given an illustration of a suit with a white vest, we have done this more for the sake of variety than as a type of fashion. Let us not be misunderstood; white vests are occasionally worn for dress, such as we have here depicted, but black vests are the more general. Blue cloth suits do not seem to be generally adopted. Some of the younger and more fashionable men prefer them, but whether they will remain as a fashion, or gradually die out, is

already a question. The most important change which we have to remark in Dress Coats is the length. They are in all cases made longer; in fact, we can now follow the old rule of making the dress Coat two inches longer than the frock. They are still made with four holes in the lapel, three of which are in the turn. The sleeves have cuffs with two holes and buttons; the lapel is well curved, such as our figure shows, the edges are generally corded. Some gentlemen are wearing silk facings to the backs of the lapel holes; that is a matter of taste, but the greater number prefer velvet collars and cloth facings. The form of skirt, as shown on the second figure, is quite to our wish, as well as the curve of side, shoulder seams, and back scye. We did not intend a curve to be formed by the strap and skirt, as our artist has designed, but prefer an angle. Small size cloth or fancy buttons are worn. Dress vests are made to roll low down, and well open; eyelet holes are put in, so as to admit of change of buttons, as many gentlemen are wearing fancy stone buttons. The trousers shown on these figures are precisely the style we are making, that is almost straight, with slight hollow at the knee, and the least curve possible over the foot.

### PLATE II.

#### LADIES' JACKETS.

We have here two illustrations of a lady's jacket of the most prevailing style; it is made of beaver, witney, or any stout material; the edges are trimmed with velvet, and the collar and lapels are of the same material; plaits are formed at the hips, with two buttons at waist, and side-edges are introduced in the plaits; two pockets are placed in the skirt, but they are covered by the bell sleeves. The jacket fits the figure with ample spring for the skirt.

Our friends will remark that we have given with this number a system for cutting these jackets so that they will be able to execute any orders that their fair customers may entrust them with.

## Plate of Diagrams.

Dia. 1-4 is a system for cutting Ladies' Jackets, by J. A. REINHARD. The cordial reception which was given to our friend's former productions, viz., the "Ladies' Habit and Riding Skirts Systems," will no doubt be equally awarded to this.

Dia. 5-6 is the "West-End Gazette" Method for Cutting Coats for figures with backward arms.





Platô N.º i .

## ENGLISH COSTUMES.





1. Wardrobe of the late 19th century.

**Jan<sup>y</sup> 1872**

**Plate N° 2**

**THE WEST END GAZETTE**

**ENGLISH COSTUMES.**

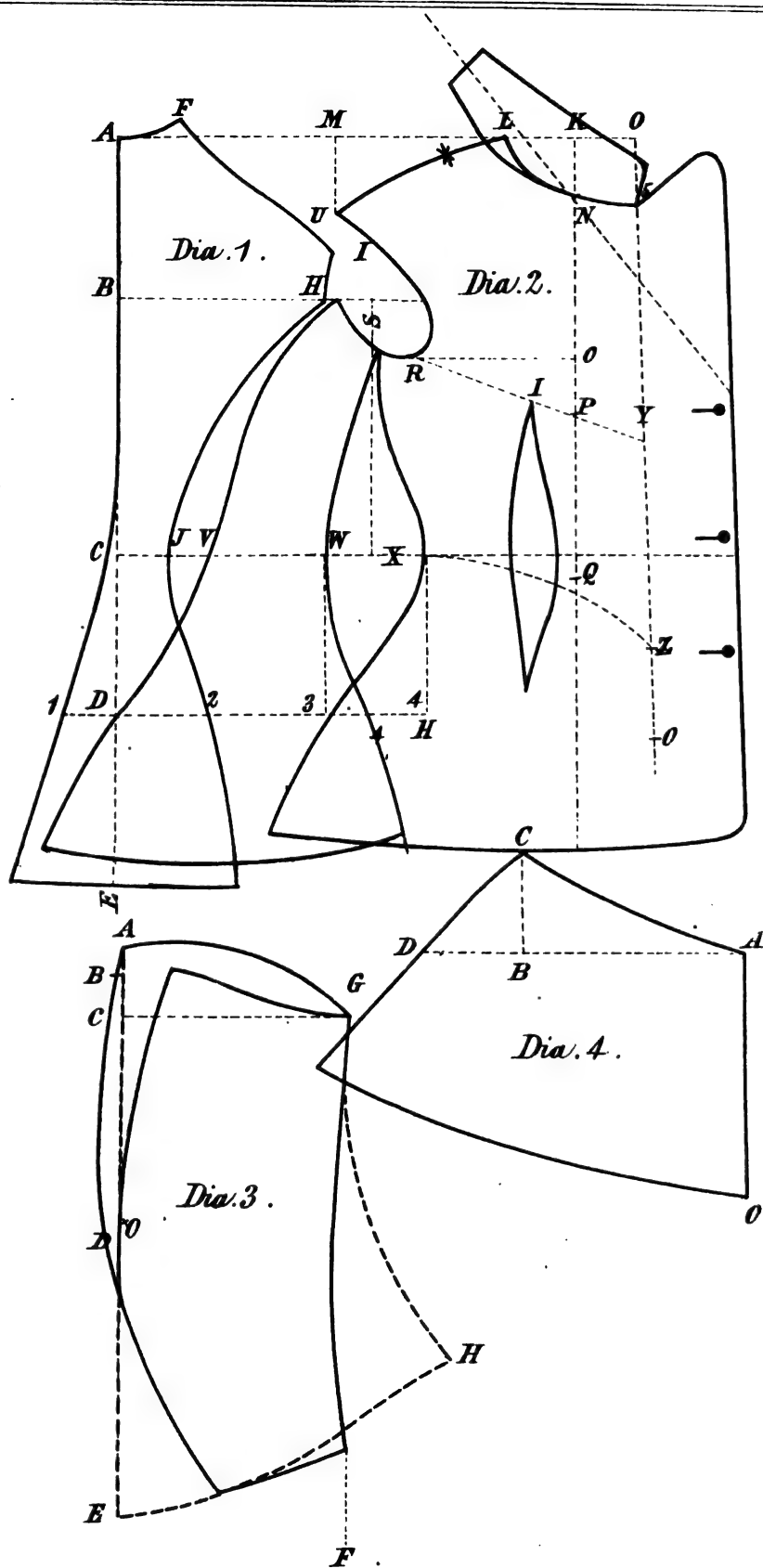


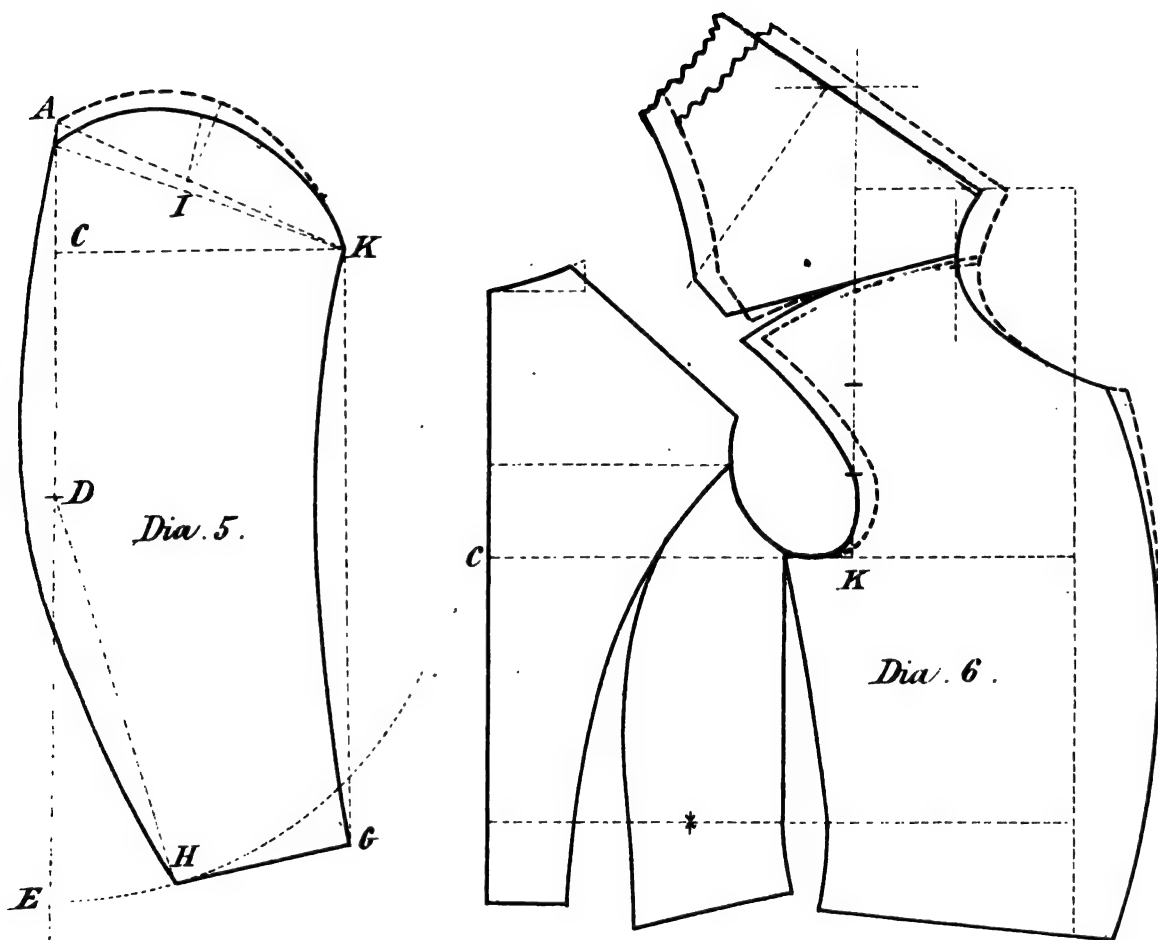




January 1872.

# THE WEST END







THE  
WEST-END GAZETTE  
OF  
Gentlemen's fashions.

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No. 116.

### A Vest System.

By H. WALMSLEY.

TO THE EDITOR OF THE WEST-END GAZETTE.

Preston.

SIR,—Wishing to contribute something in return for the valuable information I have from time to time gained from your GAZETTE, I herewith send you a vest system, which I have used with the greatest success for the last two years. I don't know the author of it; but, suffice to say, it will give anyone satisfaction that will take the trouble to try it.

*To form the Forepart (Dia. 7).—*Draw two parallel lines one inch distance from each other. Mark down from the point A to B one-third of the breast measure (6), to C one-half (9) to the \* the breast measure (18); from the point A mark to D half-an-inch more than one-sixth ( $3\frac{1}{2}$ ), from B mark to E one-third (6), from C to F one-half (9). Sweep the shoulder from D, making \* a pivot; width is made to fancy. Form the scye through points E and F, make from G to H one inch more than half-waist measure ( $8\frac{1}{2}$ ). Allow for width of back, and make length to measure, square out to R, mark up from R to L from one to two inches length, and complete the forepart.

*To form the Back (Dia. 8).—*Draw the line A G, mark from A to B one-sixth of the breast measure (3); A to C one inch more than half-breast measure (10). Mark from A to M one-sixth (3), from B to E one inch more than one-third (7), O to D one inch more than half-breast measure (10). Raise the top of back from M to F half-an-inch, and complete the back to measure.

Dia. 9-10 are drafted for a corpulent man's vest, measuring 24 breast and 26 waist. It will be observed that there is a disproportion of five inches in the waist, two-thirds of the disproportion must be added at front of the forepart at the point G, and the remainder at side-seam. As a rule corpulent men are very short in the neck; to meet such cases I generally make the distance from A to O on the back when the breast exceeds 40, half the breast down instead of one inch more than half-breast, as in the proportionate vest; also when the breast exceeds 40, I make the distance A C half-an-inch less than half-breast, decreasing it to one inch less for a 24 breast. Keep the back the same width at top, and take a little of the shoulder-seam, as marked; also a corresponding quantity off the forepart. Make the distance B E on the forepart, half-an-inch more than one-third of the breast, as men of this description do not require quite so much out at this part. I may just add, that I do not approve of the bottom of forepart being cut away for corpulent men, as by so doing the vest will be sure to ride up, while all the pulling in the world would not keep it in its place. I therefore take out a V at the side-seam, which, in my humble opinion, adds greatly to the fit of a vest of this description; with these exceptions, the corpulent man's vest is produced the same as Dias. 7 and 8. For the stooping figure a greater length must be given to the back in A O, and a greater width must be given also between the points B E. The distance on the forepart A C must be decreased in proportion; make B E one inch less than one-third of the breast, and advance the shoulder point half-an-inch, of course the reverse variations will be required for the extra erect figure. I don't give these quantities as a standard, the amount of alteration must be left to the judgment of the cutter.

I remain yours,

H. WALMSLEY.

## Coat System.

By J. RAE.

SIR,—In compliance with the promise made in a previous number of the GAZETTE, I have sent further elucidations of my Coat System. To complete the formation of the proportionate sizes, let us commence with the frock skirt, draw the line *a B*, or if on the cloth about one inch in from the edge for the front of skirt; go down on that line the breast measure (18) whatever it may be, and mark out to *c* one-sixth (3), place one leg of the square at that point, the angle resting at *a*, and square across for waist-seam to *D*, then square down to *E* the breast measure (18), and mark out to *F* half-an-inch less than one-fourth (4), and draw the plait line *D G*. Make the length according to measure, hollow the waist-seam a little in front, and add a little at back by the bottom of sidebody, as shewn in diagram. The dress skirt is on the same principle as the morning coat skirt, with the exception of half-an-inch more spring at the bottom of the plait to make up for the half-inch more that we have hollowed the waist of the body of the coat. One thing I may here mention is the necessary alterations to the skirts of all kinds of coats. For stooping figures you would not require so much spring, for over-erect the reverse; the quantities to be governed by the judgment of the practitioner according to the requirements of his client. For corpulent men, when the waist is larger than breast, let the space between back and side body be three-quarters-of-an-inch, and the distance for the finding of balance line half-an-inch, the remaining quantity to go out at front *B*, but you require a longer forepart for such men than for ordinary figures. To arrive at that sweep from the bottom of side body, instead of going up one-and-a-half or one inch, as in the other cases, making the neck point the pivot. Having thus far got over these alterations, &c., which are more to be studied than the mere formation of a proportionate pattern that will in itself never make a successful cutter; it is in the adapting of patterns to the general character of figures that present themselves to be clothed that we have to tax our abilities to the utmost, before we can attain a position in our profession and give satisfaction to our clients.

I may add a few observations on lappels. The lappels on frock coats I cut after the usual way; the dress I cut the sewing on edge hollow, which has a tendency to produce a more graceful run of front when on. In frocks, when they turn low,

I would also recommend the lappels to be cut the same way; it gives a better run to the outer edge of lappel, especially if you want a bold front.

Having laid down a rule for cutting the three most prominent shapes of coats for the proportionate figure, I may pass on to the more difficult part of the work. On diagram 5 is given the necessary alterations from the proportionate figure for one with high shoulders, likewise one with low shoulders; the black line represents the proportionate figure. You will see that for the purpose of getting a connection between front and back, I have drawn lines to keep them more distinct. The shoulder point of the proportionate pattern is connected by *B B*. Having already given all the instructions for its formation, we will suppose we have a client with high shoulders. This is not one of the most pleasant alterations to make, as when taking another glance at his formation, we are inclined to say he ranks in the category of awkward-built men. We will suppose we have cut this coat on proportionate principles, and what will be the result? the coat will have a tendency to fly off his back every time he moves his arms, likewise produces a pressure on the shoulder points and a looseness all round the lower part of the body, causing a very uncomfortable feeling, especially in the case of morning coats when worn unbuttoned. To meet this, we will raise the top of the side-seam and shoulder-point, and reduce the distance *O M* to whatever we may deem necessary.

(To be continued.)

## Correspondence.

### ON TECHNICAL TERMS.

Reply to A. D. G. A.

DEAR SIR,—Scarcely anything could more clearly evidence the necessity for the existence of the WEST-END GAZETTE than the questions propounded by "A. D. G. A." in the last December N<sup>o</sup>. Those amongst the trade, who have at any time taken part in any professional discussion on trade matters, either through the medium of your or some kindred journal, or in a *viva voce* friendly conversation, have been so thoroughly accustomed (to avoid a redundancy of words) to the use of certain terms to express their meaning, without the shadow of a suspicion crossing their minds that they would not be generally understood. In this it appears too much has been assumed, although we are bound to believe that this deficiency of knowledge exists more in provincial districts than

in towns, where members of our profession have the advantage of enjoying honourable rivalry with and friendly assistance from their compeers.

A reader of your journal finds that he loses a great deal of information he would otherwise obtain from the many able articles that from time to time come under his notice, from the impediment of not being able to comprehend clearly certain words and forms of expression that so repeatedly occur, and he very properly states his dilemma and seeks, through your pages a proper solution. In the absence of any bolder spirit appearing, I will venture, in reciprocation of the many advantages I have received through your writings, to reply to "A. D. G. A."

I am glad to find that my task does not involve me in making any defence for the use of technical terms, as your correspondent admits that the employment of them is convenient and quite justifiable.

The popular and generally recognised doctrine of straightness and crookedness of foreparts of coats embodies the distance between the top of the back, and the neck shoulder-point of the forepart, when back and forepart lie in a closed position at the side-seam. For instance, supposing whilst remaining thus, and also that the authentic distance between these points for a certain size was known to be 18 inches, and we found by measuring that 19 inches was the result, we should say the coat was too straight by one inch. If the distance was less, it would be a crooked forepart.

The same explanation holds good for trousers, only reversed. Close them at the leg-seam, and the wider the distance between the two hip-points, the crookeder they become. If between these two points, 36 should be taken as an understood distance—35 would be the straight, and 37 the crooked form. The under side of the latter being thrown out more at the hips, with a more diagonal seat line; and the former with a straighter seat, and two side-seams in closer juxtaposition at the hips.

I must frankly say, that I cannot conceive that any "tyro," however young he may be in the profession, can possibly be ignorant of the meaning of the stride of a pair of trousers. If he will refer to the very No. in which his queries appear, and look at Diagram 2, he will see the stride shown from B to G, on the top side, and from B to L on the under side—the portion that falls immediately between the legs being called the stride.

Close trousers mean more cloth being thrown on the leg-seam from the fork point downwards, and less on side-seam, giving the appearance of

less stride. Open trousers have little or no hollow at the side-seam, and the leg-seam cut of a more concave form to the size required.

I have not on this occasion "travelled out of the record," as the lawyers term it; but contented myself with giving, I hope, a plain answer to our friend's questions. I have not entered upon a discussion as to the comparative value of straightness or crookedness either in coats or trousers or what produces them, or the effects flowing from an undue use of either quality.

I am, yours obediently,  
H.

#### MR. RAE'S COAT SYSTEM.

SIR,—I have examined Mr. Rae's System for Coats (Oct. N<sup>o</sup> 112, W. E. G.), and think that not having a provision to lay the back so that the forepart follows it, whatever be its form, is very defective: and I find also that if the size of the waist of 18 breast is also 18, then it gives an inch longer forepart from bottom of armpits upwards. As there is nothing taken out of waist, the horizontal line is drawn straight from B at back-seam, instead of from H at waist. Nothing being taken out at waist, provides for the covering of the increased size of the "trunk," which is correct, but the shoulder cannot be, for it is a very rare case in country practice—I mean an 18 inch breast and 15 waist. I should be sorry to have misunderstood Mr. Rae, as his sentiments are as noble as his contributions are generous, and will bear fruit in the increase of your correspondents.

I am, yours respectfully,  
ZENO.

#### FROCK OVERCOATS.

SIR,—In answer to your correspondent "W.H." (Oct. N<sup>o</sup> W. E. G.), I raise the points C F and B E (in the system you have published in the successive monthly numbers of the W. E. G. for 1871) half-an-inch, and cut the back  $\frac{3}{4}$  higher and straight at top, instead of taking off the half inch at A, and bring the shoulder point a little forward after the manner of D on the diagram, plate 113, and found it to give ease and comfort to a frock overcoat without the stretching recommended by your correspondent "R." in November number. I need not suggest that the sidebody should be cut with more spring at bottom, and also bottom of side-seam at hips. I take the measure over the hips and hollow of waist, so that you have a sure guide for spring required.

I am, yours respectfully,  
OVERLOOK.

## City of London Society of Practical Tailors.

The following is the prospectus of Essays and Lectures to be delivered on Friday Evenings at half-past eight:—

- Feb. 2.—Mr. Tapson, "Whole Fall Trousers for the Stout Figure, with Bearer adapted."  
 „ 9.—Mr. Prewett, "Illustrations of the 'West End Gazette System.'"  
 „ 16.—Mr. Evans, "On Coat Cutting."  
 „ 23.—Mr. Vaughan, "A System of Cutting."  
 Mar. 1.—Mr. Harvey, "On Measurement."  
 „ 8.—Mr. Edwards, "Progress."  
 „ 15.—Mr. Green, "Improvements in the Trade."  
 „ 22.—Mr. S. H. Rawley, "Special Parts of the Human Form."  
 „ 29.—No Meeting.  
 April 5.—Quarterly Meeting.

## Metropolitan Foremen Tailors' Society.

The Annual Dinner of the above Society will be held at the Union Tavern, Glasshouse Street, Regent Street, on Tuesday, February the 6th, 1872. Mr. Trueman, of Faversham, will preside. Tickets, 3s. 6d. each, may be obtained of the Secretary, Mr. Prewett, 7, Piccadilly.

## Plates of Costumes.

### PLATE I.

We think that this plate will prove both attractive and appropriate. A gentleman in sporting costume, attended by his keeper holding the dogs, forms a complete pictorial illustration of our subject. The gentleman is dressed in a treble-milled black or Oxford mixed melton morning coat and vest, his breeches and leggings are of mixed tweed. The coat is single breasted, the edges and seams are double stitched, the skirts are lined with the same cloth or a thinner melton. There are flaps in the waist-seam with pockets under, the top and bottom of these pockets are faced with waterproof, the top to make the pocket impervious to rain, and the bottom to protect it from the horse's sweat. Two flask-pockets are placed outside the breast, the coat buttons high up, and an elastic loop and button is put under the collar, so as to fasten it when turned up. The vest is cut long so as to

come over the hips, has four large pockets, is without collar, buttons nearly to the neck, and the edges are double stitched. The breeches are cut easy in the legs, but fit close at the knees. The knee is made up with four buttons, two of which shew above the gaiters. The gaiters are hollow over the front and long at the heels.

The keeper is dressed in becoming clothes. His coat and vest are of brown velveteen, his breeches of corduroy, and his leggings of leather. His garments are cut large and his pockets ample, while strength of sewing and staying must be especially attended to.

### PLATE II.

This is an illustration of a regulation military cloak. The material is of Cambridge mixed beaver, of which it takes from 3½ to 4 yards. It is double-breasted, has six holes and buttons up the front, two pockets across the front without flaps, a sword hole about four inches long, opposite the top of slash on the left side; slashes with three buttons sewn in the side-seam, with a slash ten inches long, so as to button across the back at the two top buttons, or when left loose, it is buttoned on to the top and bottom buttons on the left slash. A slit behind with a fly 18 inches long, and four holes and buttons, a stand and fall collar five or six inches wide, cut large so as to admit the head when turned up; a large hook and eye at neck, and a round cuff about five inches deep. The shape is similar to a very loose Chesterfield; the regulation length is 49 inches for a man five feet-eight-and-a-half-inches high. The cape is made with a stand collar one inch wide, with four holes so as to button on to the collar of coat, is 29 inches long, and a two-third circular; four holes and buttons up the front, no fly. The coat and cape are lined throughout with grey mixed alpaca, the lining not to reach to the bottom of coat, say about eight inches from the bottom; edges stoated and stitched, half-an-inch off. We intend giving a diagram of this cloak in an early number.

## Plate of Diagrams.

Dias. 1-6 are illustrations of Mr. J. Rae's "Coat System."

Dias. 7-10 exemplify a "Vest System," with alterations, forwarded by Mr. H. Walmsley.

[The conclusion of the article on "Small Matters Connected with the Trade," by E. C., is in type, but postponed through press of matter.]







Illustration by J. H. Stoddard

Feb'y 1872

Plate N° 1

THE WEST END GAZETTE

ENGLISH COSTUMES.



FebY 1872

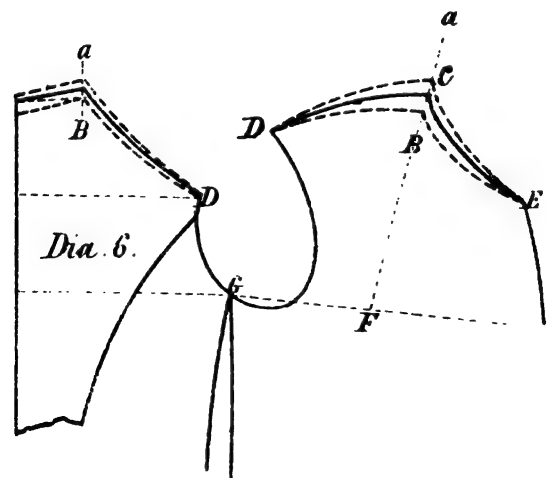
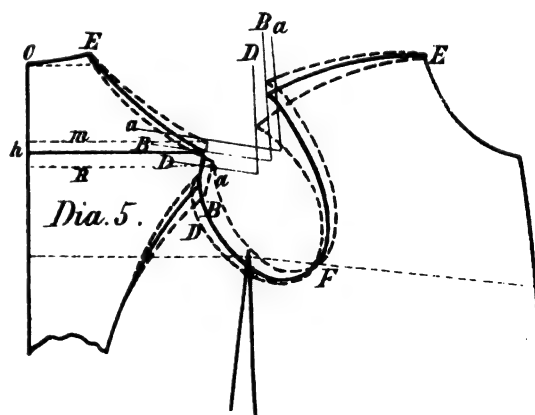
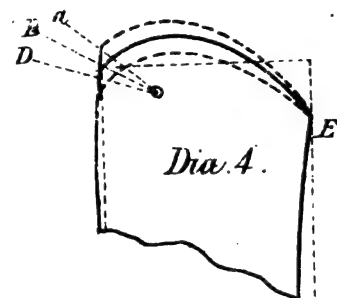
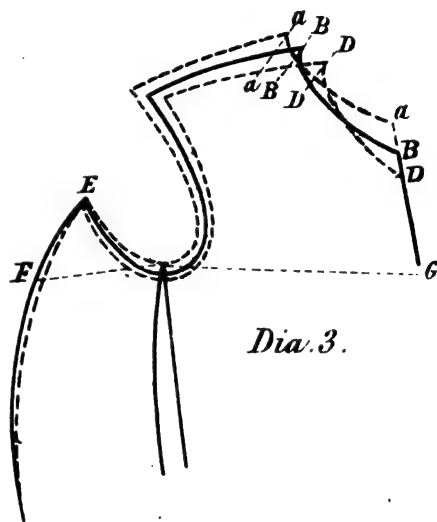
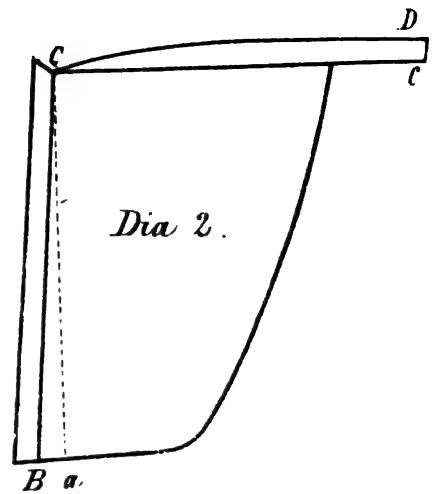
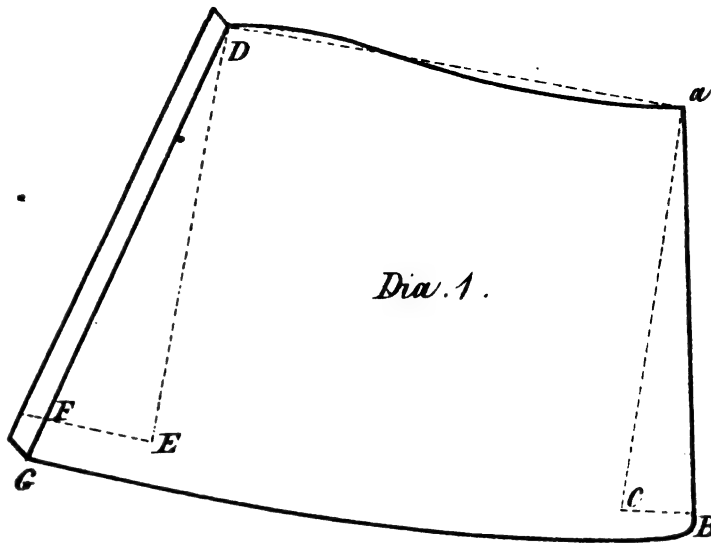
Plate N° 2

THE WEST END GAZETTE

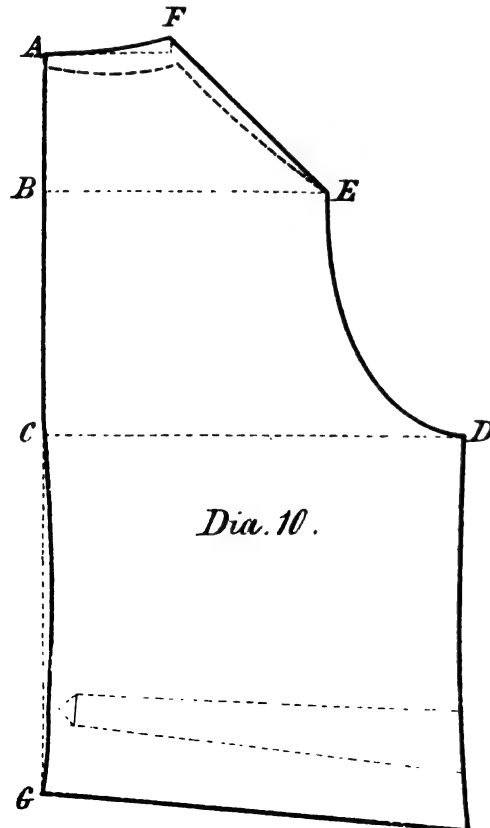
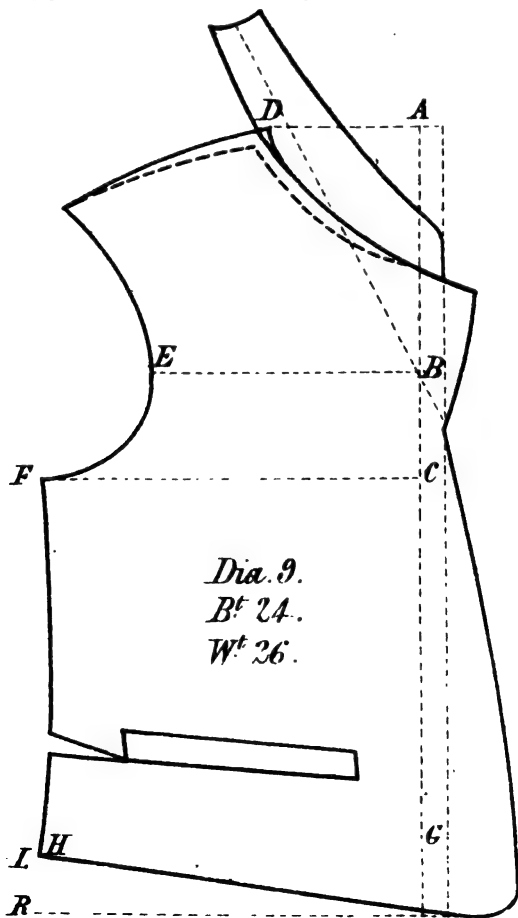
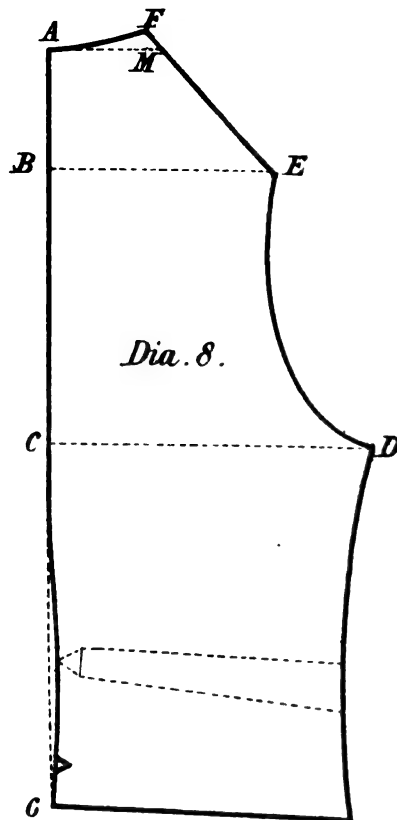
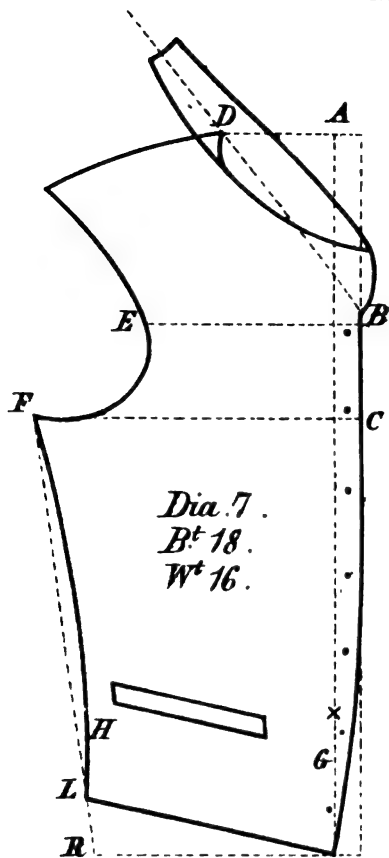
ENGLISH COSTUMES.







Scale 1/8 in





# THE WEST-END GAZETTE

OF

## Gentlemen's Fashions.

VOL. 10.

MARCH, 1872.

No. 117.

### West-End Gazette System.

#### FIGURES WITH HEADS FORWARD AND THE REVERSE.

(Continued from page 26.)

As it is our intention to enter upon another important branch of our task, we shall with this article close, for the present, our lessons upon the "Coat System" and its different ramifications. Those of our readers who have followed us in the elucidation of our system, will by this time be put in possession of the means of fully and fairly testing the system; and we now hold ourselves open to receive and consider any remarks our friends may feel inclined to favour us with.

The positions we propose to consider are those of the normal figure, with the head inclined forward; and its converse, the head thrown back. The shoulders, chest, and position in other respect remaining unaltered. We will take the first-named figure—Dia. 1.—The back.—Draft the back as for the normal figure, adding the necessary quantity, say half-an-inch, from A to O; draft the top of the back neck, as shewn on the diagram, O to D. Dia. 2.—The forepart.—Place the back with the point A, resting on the line B C; the shoulder neck-point on the line 1 2, the point B of the back touching the line 3 4; then mark the shoulder-seam, dropping it about half-an-inch at the scye point. To form the neck;—C to G is one-third of breast, this is half-an-inch more than for the normal figure; draft from O through D to G, and form the front as usual. It will be seen clearly by comparing the normal neck line A D F with O D G, that the size is the same though the position is altered. For the figure with the head thrown backward (Dia. 3) mark from A to B one-third of the natural waist length at A D one-sixth of breast, raise the point at D three-quarters-of-an-inch from the square line. Form the back neck as usual. Mark from A to O half-an-inch, being the supposed quantity of variation, and re-form

the back neck from D to O. It is better to notch out the abnormal neck line, and cut the pattern in its normal form, it being necessary for drafting the forepart. Dia. 4.—Proceed in the same way as for Dia. 2, with this exception, place A the normal point of back-seam on the line B C, and form the neck by marking from C to G one inch less than one-third of breast, being half-an-inch less than for the normal figure. In every other respect the drafting is the same as usual, unless the figure is disproportionate in other parts. In making up the collar should be kept rather tight at the back neck for the one figure, and easy for the other. The roulette lines in the diagrams represent the normal figure.

### Coat System.

By J. RAE.

(Continued from page 30.)

It will be remembered the space in the proportionate figure O N is four inches for an 18 breast, or half-an-inch less than one-fourth; this deviation will be seen by following the connecting line A A, the dotted line being the pattern altered; the quantities to be guided by the cutter's judgment. The points E on forepart and back are still in the same position, as the client has not in any way altered his shape at that part. Looking at him in an anatomical point of view, the difference of shape all lies at the shoulder-point, the clavicle or shoulder-bone being in a more horizontal position. This extra height is not usually caused by an accumulation of flesh. Likewise the scapula is higher, and the arm again is in a higher position, the caput humerus being elevated with the clavicle and scapula, whereby we have got more distance from bottom of scye to waist. I hope by these few hints all who may trouble to peruse these articles, may see at a glance the utility of the alteration as indicated by A A in diagram 5, plate 116. Passing on to the low shouldered figure,



same diagram, by tracing the line D D, which connects the points, the change necessary for such figures will be seen. The alteration is in every sense the very reverse of that given for the high-shouldered figure: you will see the scye is deeper, the shoulder-point of forepart lower, while the distance on the back is lengthened, and the top of sidebody lower; all of these points must be cut in harmony one with the other in deviating from the proportionate pattern. Now, for such a figure, it will be observed the points E E and O on back and forepart, are still stationary, although your client has become anatomically different from the proportionately developed figure. He does not require any extra depth from the top of back to bottom of scye in finding the balance of the coat; therefore I say, for the purpose of keeping the system in working order, draw out your pattern to the proportionate shape first, then make the alterations; your scye is deeper in reality, but not in front as at F, it is at the top of sidebody from D round to F. This is a figure not so often met with as the high-shouldered one, but with careful observation in measuring, is as easily clothed as the other.

Diagram 6, plate 116, shews the necessary alterations for long-necked figures, as this disproportion arises from the level of shoulders upwards it would be folly to alter a pattern below that level, therefore, in the back, let us draw a line as A B parallel with the back-seam through the shoulder-point, then raise the tip of back half-an-inch, or as much as you require for your disproportion, and preserve the width by placing your shoulder-point on the line A B, and forming shoulder-seam from A to D, that completing the alteration in the back; in the forepart draft the ordinary pattern, then mark in from G to F on base line one-third (6) and draw the line F B A through C on the proportionate pattern; raise the neck-point at C the same amount as the tip of back, and form shoulder and gorge. Before going farther I may state that the line F A is only put there to preserve position of neck-point at C; for all the alteration you have in this figure, is an increase of length from D to neck-point. In the next figure we shall touch upon, which is the short-necked, the alteration is the reverse of the one above-mentioned. As shown by the diagram, the tip of back is lowered; B to D is shortened both in back and forepart. A change takes place in the case of your client being very fat or fleshy about the neck and shoulders, being, as a rule, the easiest fitted of the two; when we have to deal with the bony figure it is a matter of more difficulty to clothe it than all others. Passing to diagram 3, plate 116, we have here a representation of the alterations for over-erect

and stooping figures, the black lines shewing the proportionate pattern and the dotted line the alteration. Taking first the over-erect, the point E at top of side body is the same, not so much round on side body at F, the scye is higher all round from E, the shoulder strap is longer, the shoulder point is higher, the neck point also, giving more length from G, so as to cover the additional width across front. The view we entertain of such a figure is, that from the level of bottom of scye in front he has overgrown the back; this figure we do not so often have to deal with. To complete the alteration we must make an alteration in the sleeve, as shown in diagram 4, plate 116; the position of front point E we will let remain the same, namely, one-sixth down, as shown by C D; we have to lower the back point, by so doing reduce the size of sleeve top, as there is not so much room required at shoulder-blade in such figures—the room is more required from the centre of chest over the neck-point.

*(To be continued.)*

### Small Matters Connected with the Trade.

EXTRACT FROM AN ESSAY READ TO THE CITY OF LONDON PRACTICAL TAILORS' SOCIETY.

By E. C.

*(Continued from page 27.)*

Now, however clever a man might have been as a sewing tailor, from the time he uses the machine as his chief means of making a garment, he gradually loses that peculiar finish which can only be given to it by hand-sewing. Therefore this class of work is only suited for ready-made clothes, or other cheap and coarse garments, and consequently it would not be from these sources that we should obtain skilled journeymen. There is also another element derogatory to the best interests of the trade, and that is the mass of unskilled labour let loose from industrial schools, and even prisons, to compete with and lower the status of a tradesman; these are of necessity merely taught to sew, and will therefore only swell the ranks of the unskilled who are absorbed in the manufacture of the cheaper kinds of clothing. I believe statistics prove that this kind of labour, added to that of the women who also have largely found employment in the trade, has very much increased of late years, whilst that of the skilled workman has decreased, hence the increase of those cheap shops about the metropolis, which sell garments at almost nominal prices.

Now Technical Education is very much in vogue, and I have no doubt that workmen generally will

take advantage of the means whereby to raise themselves in their respective arts; but I think that under the present arrangements of working at home, men will not take that interest in it as they would if working together in shops. We are now coming to the consideration of the means whereby, in my opinion, and I hope in yours, we may improve the social condition of our skilled journeymen, as it is to those (as I mentioned at the beginning) that a foreman looks to the proper carrying out of his ideas, for however well cut and skilfully adapted a garment might be, it is utterly ruined if the smaller details are not as fully and artistically carried out. Year by year we find it more difficult to have a garment properly finished, and year by year we find foremen more highly educated in their particular part of the business, thanks to societies such as this, and journals devoted to the interests of the trade. Technical education with them is a reality, but with the journeyman it is at present only an abstract idea. How to make it a reality in their case in the future, we will now consider. I apprehend that what I advance will meet with some criticism, but if I succeed in drawing attention to the subject, I shall be amply repaid. Workshops, with proper conveniences, is my first remedy, so as to congregate the men more together, and a certain number of apprentices to each shop, which in London alone would recruit the ranks to a considerable extent, seeing that at the present moment there are very few masters who take apprentices; indeed, if they want their sons to be brought up to the business, they are obliged to send them to country masters to be taught. Secondly, the compelling these apprentices to frequent schools of art, lectures, &c., to learn the higher branches of learning which appertain to their trade, so that they may rise upward in their progress through life, and be fitted to fill any situation which might lay open to them. These two simple means I humbly think would be for the interests of both master and man—the master in having a good workman, and the workman in having the opportunity of living on the outskirts of town, of breathing a purer atmosphere, and bringing up his family respectably and advantageously. I will now touch upon the wages question. Of course men working in shops, unassisted by the work of their families, require to be put upon the best footing that the trade will allow; and sober steady men, who deserve their full share of work, would do better in workshops, where they would not be competed with by the idle and drunken portion who, towards the end of the week, work all night to earn their amount of weekly wages, which they could not do in the workshop. It may be said that this

will enhance the price of garments, but I think the meeting will agree with me, that there is a growing taste in the public mind for higher class goods and workmanship; and that, therefore, the increased outlay will be amply repaid to those masters who would go to the expense of fitting up workshops for their men. Those men who are possessors of sewing machines will not be attracted to work out of doors, for they are a species of middlemen, who employ labor such as I have before described, and will, therefore, continue to work for the cheap houses, making profit to themselves out of the necessities of their workpeople; and when work is slack, supplementing it by making up slops from the wholesale houses. It will be seen by this that there is a wide gulf between the two classes of workmen, and I think it would be to the interest of the employers to encourage the movement for the establishment of workshops, for it is only in workshops that a young journeyman can properly complete his technical education for the particular sphere which he fills as his taste is regulated by what he sees done around him. The instructions of the foreman are more frequently given personally—he thinks more for himself—and by degrees, by study, and practice he raises himself to a degree of perfection impossible if he were working at home. It is for these reasons that I think that in studying systems of cutting, it would be well for us to consider the smaller matters connected with the system, as to how collars should be cut for particular forms, the amount of fulness, the cut and shape of a lapell, the proper placing of fulness—in fact, the general style of a garment, which is given to it by a journeyman after it has left the cutter's hands, and which can only be given by a competent man. Therefore it is, I think, that some attention should be given to these minor details by us as cutters, and that a few evenings devoted to this particular study would be profitably employed.

## 22nd Anniversary of the Metropolitan Foremen Tailors' Society.

It is our pleasant duty to chronicle a very agreeable festive meeting which was devoted to celebrate the twenty-second anniversary of the above Society. It took place at the Society's rooms, on Tuesday evening, Feb. 13th, 1872. Mr. Truman, of Faversham, one of the founders of the Society, occupied the chair, at the express invitation of the committee; and Mr. Hastie the vice, in the absence of Mr. Ions, the president,

through domestic illness. We apprehend that we shall fulfil best our task, in consideration of our present limited space, by simply enumerating the various toasts and songs, and leaving the eloquent speeches of the various orators to the imaginations of our readers—for is not the eloquence of tailors almost proverbial? and therefore will it not suffice to say that the various speeches were equal to the men and the occasion? The first toast was of course "The Queen;" song, "God save the Queen." Then "The Prince of Wales and the Royal Family." Song, "Love among the Roses," by Mr. J. Truman. "The Army, Navy, and Volunteers." Song, "The Tichborne Case," Mr. Meadows. Success to the "Metropolitan Foremen Tailors' Society," coupled with the Secretary, Mr. F. T. Prewett. Song, "The Rhine Wine," Mr. W. Knapman; Mr. Prewett replied. Then Mr. H. Tipton sang, "Since we were boys together." Next came "Kindred Societies," accompanied by the names of Mr. Short, president, Mr. Sheppard, secretary, and Mr. Edwards, committeeman, of the City of London Practical Tailors' Society. Song, "Heather Jock," by Mr. Fallowfield; Mr. Short responded. Then Mr. Evans sang, "I will stand by my friend." The "Officers of the Society," united with the name of Mr. Giles. Recitation, Mr. Noah. The Chairman's health, with musical honors. "Othello's Apology," Mr. Genese. "Visitors and Honorary Members," associated with the name of Mr. Venn. Comic song, Mr. Meadows, &c., &c. To conclude, it was very gratifying to see our worthy Chairman, who had travelled above 100 miles expressly to be present, surrounded by a circle of old friends, such as Messrs. Venn, Tipton, Ashford, Rice, &c., &c. It recalled most forcibly pleasing reminiscences of the past, although, like every pleasure, not unmingled with sadness, for it reminded us also of those who were gone, who used to be with us on these occasions, but whose names were still fresh in our memories.

### Plates of Costumes.

In consequence of the important changes which have just taken place in military uniforms, we have taken the earliest opportunity of conveying them to our friends. We have for this purpose expressly designed and published two military plates. On the first one we have given two illustrations of the new mess shell jacket. The front view represents a major with his relative distinction of rank as shewn by the trimming of sleeve and insignia on collar. The back view

shews a captain in the same dress, and also the distinction of his rank by the trimming of his sleeve and the badges on his collar. The following are the regulations:—

*Mess Shell Jacket.*—Scarlet cloth, single breasted, with rounded collar and pointed cuff, five inches in height of regimental facing cloth, hook and eye with gilt tit studs down front, edged all round with gold braid, shoulder knots, a double gold cord, with small regimental button, lined with scarlet, sleeves trimmed with gold braid, according to rank, as follow:—

Colonel and Lieut.-Colonel.—Two rows of gold braid, finished with Austrian knot at top, and crow's foot and eye at bottom, eyes above and below the two rows.—Collar, gold braid all round and row of eyes along top.

Major.—As colonel and lieut.-colonel, but with eyes only above two rows of braid on sleeve.

Captain.—Two rows of gold braid finished with Austrian knot at top and crow's foot and eye at bottom. Collar, gold braid all round.

Lieutenant.—One row of gold braid finished with Austrian knot at top and crow's foot and eye at bottom. Collar, gold braid all round.

The second plate shews on the first figure a sub-lieutenant's tunic, and on the second figure a sub-lieutenant's mess jacket. The facings are blue. The trousers are Oxford mixed doeskin, with a scarlet welt in side seams. The regulations are as follow:—

Sub-Lieutenant.—Scarlet cloth jacket as above edged with white, no gold braid.

Infantry.—Tunics, patrol, and mess jackets are to be the same as worn by officers, but without lace or braid. The dress trousers, belts, and sashes are not to be worn by sub-lieutenants; in other respects the dress of sub-lieutenants, both of cavalry and infantry, is to be the same as for officers generally.

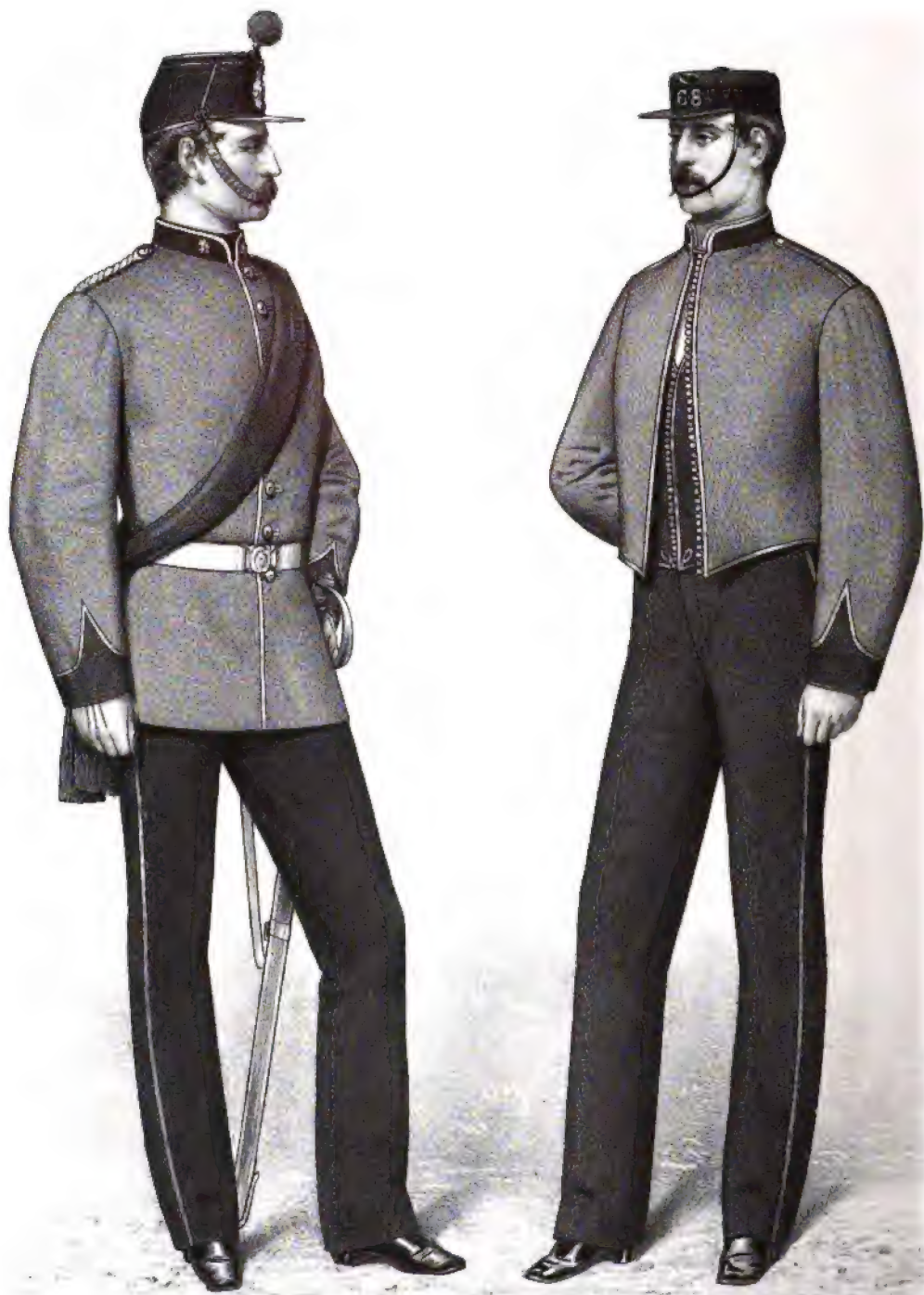
### Plate of Diagrams.

Diagrams 1-4 are continuations of the WEST-END GAZETTE system, and show the alterations required for figures with heads forward or backward.

Diagrams 5-8 is a model of the new regulation mess jacket which we have so amply illustrated on our plates.

Diagram 9 is the regulation pattern for a lieutenant-colonel's sleeve.





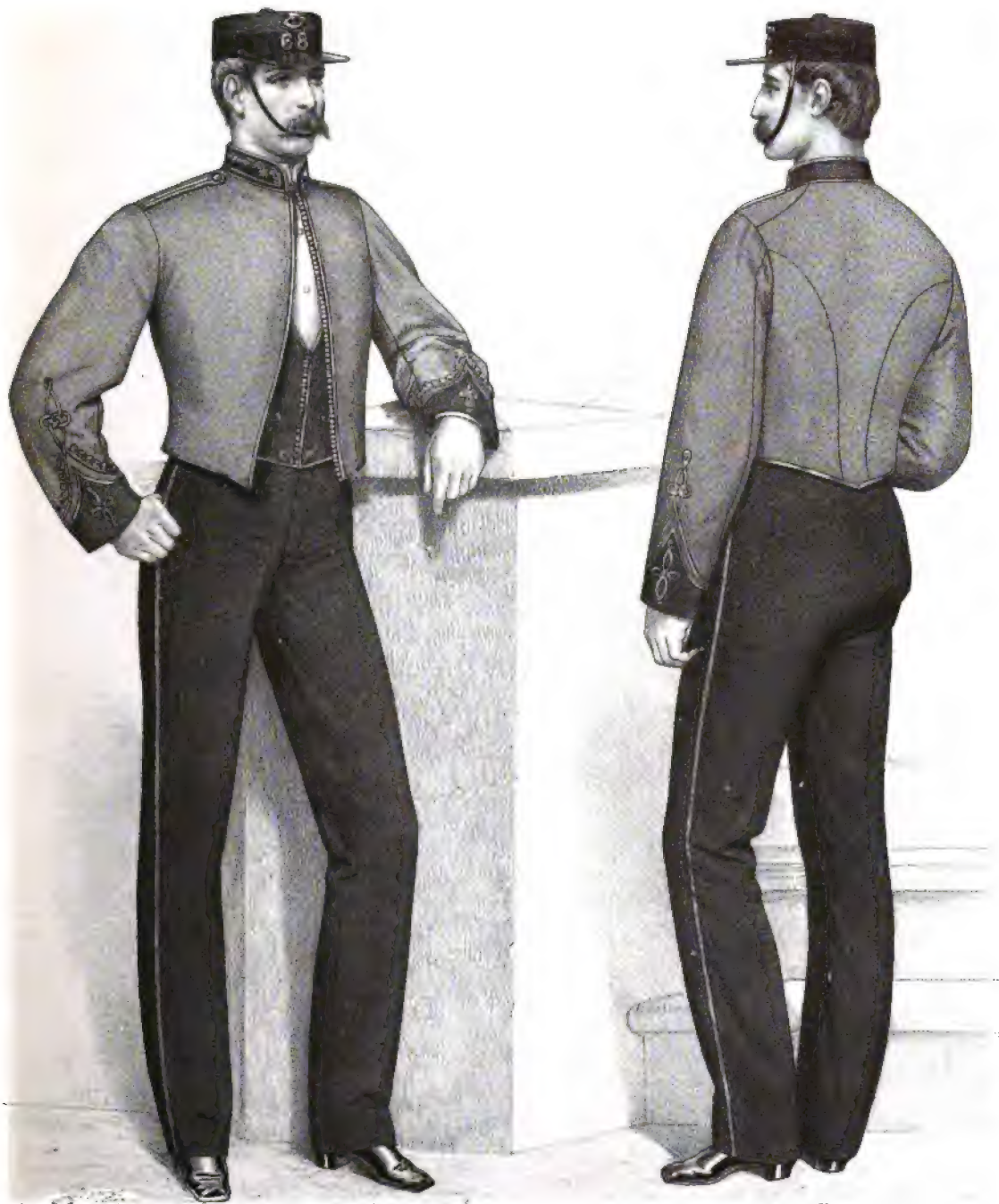
March 1872

Plate N° 2

THE WEST END GAZETTE

ENGLISH COSTUMES.





— 1872 —

March 1872

Plate N°1

THE WEST END GAZETTE

ENGLISH COSTUMES.

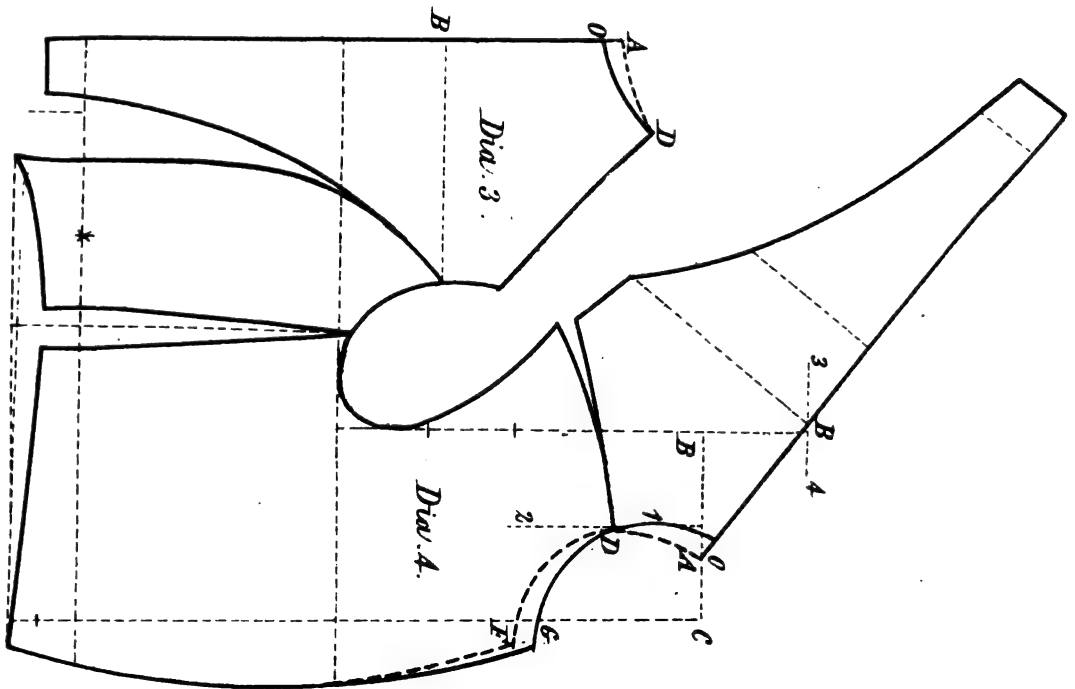
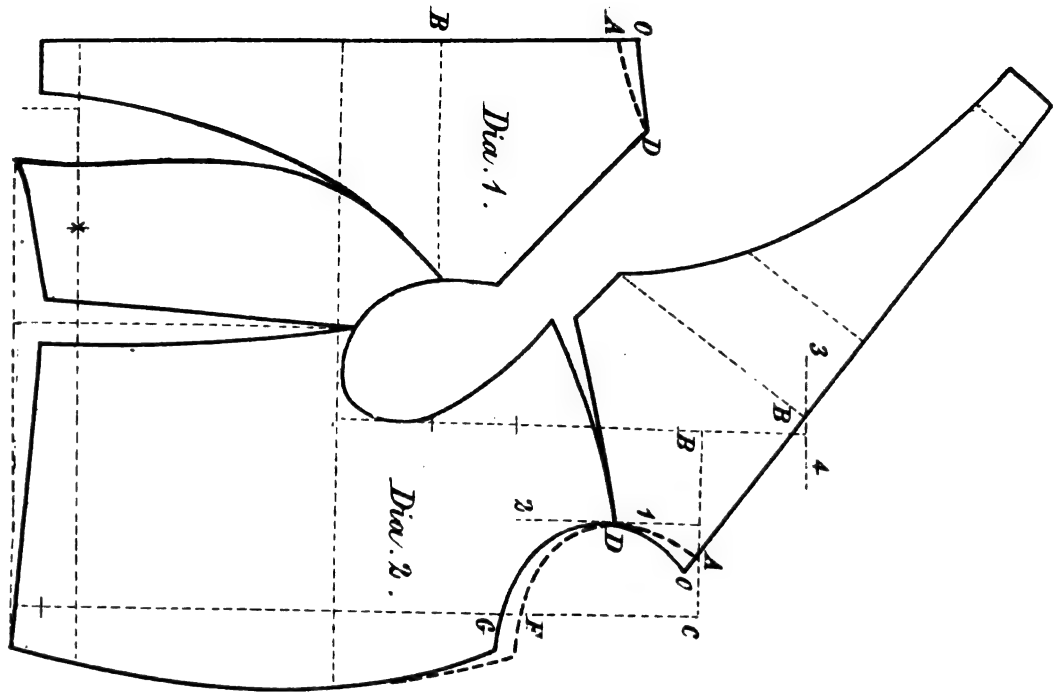


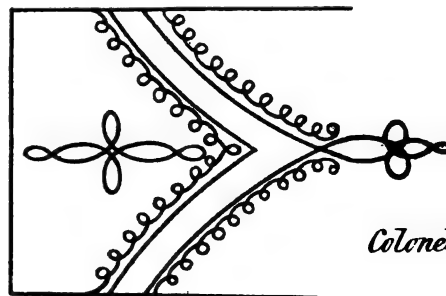
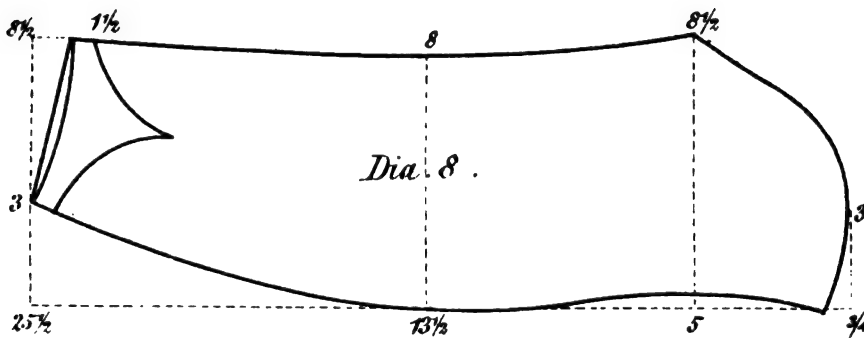
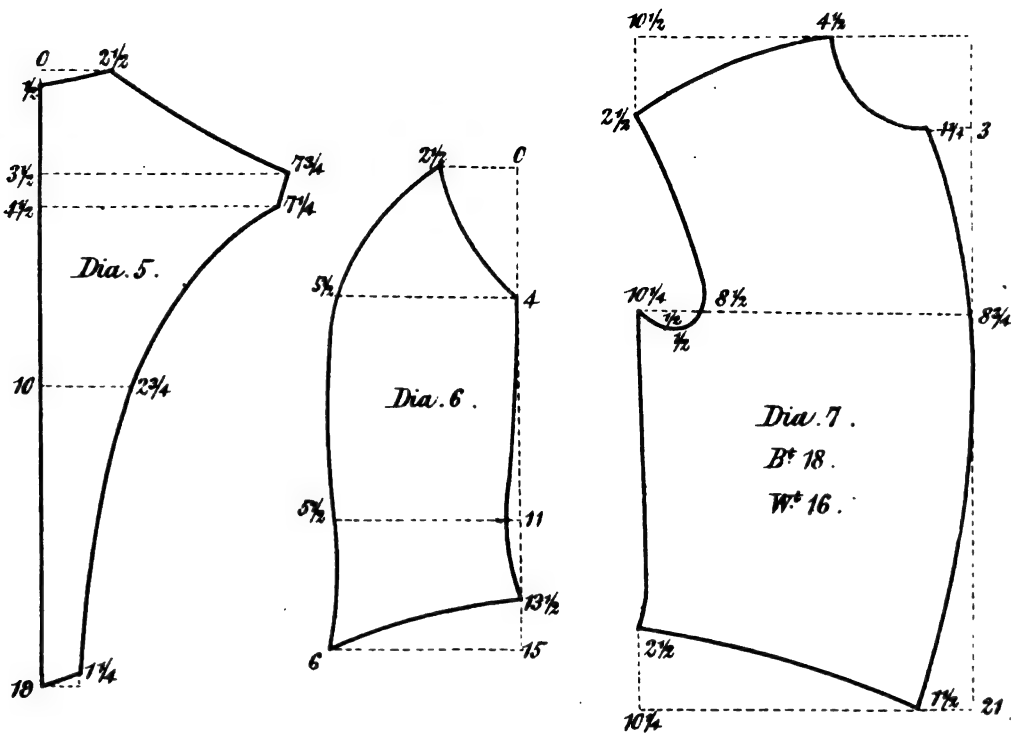




March 1872.

# THE WEST END





**Dia. 9.**  
 Colonel & Lieutenant Colonel.



THE  
**WEST-END GAZETTE**  
 OF  
*Gentlemen's Fashions.*

Vol. 10.

APRIL, 1872.

No. 118.

**G. Müller's Trousers System.**

By GERMANICUS.

SIR,—The following method for forming trousers I have taken from a work on cutting, by GUSTAVUS ADOLPHUS MÜLLER, director of the European Academy of Fashion, at Dresden. It is thus weighted with an authority which will at once attract the attention of your readers. It is part of a system of cutting which in its main conception is complete, and it is most elaborately worked out with a combination of scientific and practical knowledge, which is certainly not surpassed in our profession. To have given all his results and processes would have trespassed too much on your space. I have therefore drawn out the fundamental construction for the straight form as simple as I possibly could, and to make the explanation all the more easily understood, have marked all the different points in plain figures. I may here state that I have taken a little liberty with the measures of length, yet not so as to engender the least misapprehension of any principle involved in the system.

The measures are the following:—Side length, 41; length of leg, 32; waist, 30; hips,  $33\frac{1}{2}$ ; seat, 36; right thigh,  $22\frac{1}{2}$ ; left hip,  $23\frac{1}{2}$ ; knee, 15; foot length, 22. This last measure is taken from the extremity of the great toe, round the heel and back again to the same point, and is for the purpose of determining the size at bottom, the maximum width of which, without being clumsy, is  $\frac{2}{3}$  of the foot length; the minimum width, without being at all difficult to draw on, being  $\frac{1}{4}$ . A medium width of  $\frac{1}{2} + \frac{1}{4}$  is however the best.

*To draft the Top-side.*—First of all draw the construction line *o o*. Mark on it from the bottom upwards the length of leg-seam, 32;

continue to top the side length, 41. The height of body between 32 and 41, is divided into three equal parts. At all these different points draw lines at right angles to the construction line. Mark on each side of the top  $3\frac{3}{4}$ , one-fourth of the waist measure; and at the bottom,  $3\frac{1}{8}$ , one-seventh of the foot length. Join these points; and from the point marked \* measure out for the right side of fork,  $3\frac{3}{4}$ , a sixth of the right thigh measure. (This he demonstrates to be the extreme width of fork.) The dress side has one-fourth of this same  $3\frac{3}{4}$  in addition. The fork is hollowed through the points 1 and 2, respectively one-fourth and one-half of the right side of fork. The left side is allowed a small quantity for the covering of the seam. Draw the leg-seam from  $3\frac{3}{4}$  at top of thigh to  $4\frac{1}{8}$  at bottom, which is one-fourteenth of the foot length added to the seventh from *o*. For the outside of the leg add on (as in the *Dia.*) for the convexity of the hip,  $\frac{7}{8}$  in., one-fourth of the difference between the waist and hip measure. Lower the top slightly at front, and shorten the seams at bottom about  $\frac{3}{8}$  in., hollowing the front  $\frac{1}{4}$  in. from the base line of the foot.

*For the Under-sides.*—Draw a line of direction from the fork point of the right side, through the front of waist line, if the trousers are to fit clean in an erect position. To give more ease in sitting, the line may be drawn from  $\frac{3}{4}$  in. to  $1\frac{1}{2}$  in. more sloping. Then measure straight across the width of right top-side, and transfer that width to the line of direction of the under-sides, and measure obliquely, as in the *Dia.*, the seat and hip measures, adding on about  $1\frac{1}{4}$  to  $1\frac{1}{2}$  ins. respectively. Take the top-side and lay it down with the side touching the points thus obtained, as in A and B; and mark from C to D  $\frac{7}{8}$  in., or one-fourth of the difference between waist and hip measure for the convexity of the hip; the extra width to be reduced by means of cuts. The height of the under-side is found by a line through D at right angles with the seat line. Below the fork line

the under-sides are a copy of the left top-side, with the exception of being slightly more hollowed at top of thigh, and at the bottom on the inside of the leg it receives an additional one-fourteenth of the foot length. In order that your readers may be able better to appreciate the method, I shall send diagrams of the close-fitting trousers.

Yours, &c.,

GERMANICUS.

### Double-Breasted Vest System.

By J. EWEN.

TO THE EDITOR OF THE "WEST-END GAZETTE."

SIR,—Should you think the accompanying diagrams worth insertion they are at your service. They illustrate a double-breasted vest, which, from its peculiar gorge, I doubt not will be acceptable to many. A great difficulty is often experienced in taking out double-breasted vests from fancy and other materials where the quantity is limited. The top part of the lappels and collar, for they are both in one piece, can be made from Italian cloth or some such like material, effectually doing away with piecing. The measures are 18 breast, 16 waist.

To form the Forepart (Dia. 3) draw the line O L the length required; mark A and W half-an-inch less than a fourth of breast-measure (4), C half-an-inch more than one-half ( $9\frac{1}{2}$ ), coming out to D one inch more than one-half (10), to F half the waist measure (8) and raising the point K 2 inches. The width of shoulder-strap 5 inches, making the shoulder-point 1 inch down from B. Front of scye about 7 inches at N. The width of lappel may be to taste—I generally make X 3 inches, E 5, R  $4\frac{1}{2}$ , and S  $2\frac{1}{4}$ —then draw a straight line from the point R (which must be regulated according to the length of turn) to three-fourths of an inch back from A, taking a V out at P; also draw a straight line from P to G for the cloth edge, and from P to H for the Italian, this gives sufficient spring on the outer edge. Where seamed on lappels are preferred, they can be cut by Dia. 5, from O to P 1 inch, T to R 5, and L to S  $2\frac{1}{2}$ , taking a trifle off to L, likewise off the forepart from M to L. The facings are better cut whole without a collar-seam, and a paper pattern, the style required of the turn, given to the workman instead of cutting the under material.

The Back (Dia. 4) may be formed by making on the line O C at A one-fourth of breast ( $4\frac{1}{2}$ ), at B one inch more than half-breast (10), from O to

G one-sixth (3), raising it half-an-inch from A to F half-breast, draw a straight line to G, and use it as far as required; B to E remainder of breast-measure, and C to D waist-measure, with allowance for ease. I generally allow half-an-inch to the breast-measure over seams, hollow the back seam and raise the bottom edge as shown on diagram.

Yours respectfully,

J. EWEN.

### Husband Baird's System for Corpulent Men's Trousers.

TO THE EDITOR OF THE "WEST-END GAZETTE."

SIR,—Approving very much of the trouser system so kindly sent by Husband Baird, in June Number, 1871, and having made some very nice fits for close-fitting trousers, I should feel obliged to that gentleman if he would forward for publication the alteration necessary for stout men, such as appears on the opposite plate to the system—waist 44, hip 44. I would like to see diagram or full instruction at an early issue.

I remain, Sir, yours truly,

TRUST.

TO THE EDITOR OF THE "WEST-END GAZETTE."

MR. EDITOR,—I have much pleasure in replying to the request of my friend "TRUST"—especially as disproportion seems to be the order of the day. Proportion used to be rife, but by a sort of perversity, we have swung round to the other extreme, in the language of Dominie Sampson, "quite prodigious," and I will not attempt to gild refined gold by treading over the same ground, further than to say how thoroughly I concur in that which has been written in reference to disproportion in the several journals connected with our profession. The measures to produce Dia. 6, are—Side, 45; leg, 32; waist, 44; seat, 44; thigh, 29; knee, 20; bottom, 18. I also use a check measure for such figures (*only*) by buckling a narrow strap round the right leg, about  $1\frac{1}{2}$  inches below the fork, quite square and tight, and make a mark at A. Measure from A to B and from A to C for the proper upcome to cover the corpulence (as illustrated on Dia. 6.), by these measures you will greatly assist the judgment in determining how to give the cloth where most wanted, as some figures have nearly all their stoutness in front, while others have it distributed at the sides as well as at the front. After drafting

my pattern, I check it by the said measures, which have nothing whatever to do with the system.

*To draft the Trousers System (Dia. 6).—*First draw the construction line O D 45 inches; mark from O to B and from D to E one-fourth, and draw a line parallel with O D, and square O to B and D to E. Mark from D to H one-sixth; from H to L, the length of leg-seam 32 inches; and sweep from H L to T. Mark from J to K one-eighth, and from K to L one-sixth; also add  $\frac{3}{4}$  of an inch to front of fork. Mark from O to C one-sixth; and mark from K to M one-ninth. Form the front from C, through M to L; and from L form the leg-seam to H; for the width of knee measure, mark from the line B E half the measure taken, 10 inches; next form the side by adding one inch at F, and taking an inch off at G.

Second, *form the Under-sides* by making from the crutch-point of top-sides to G one-twelfth. Mark on the line K C at E one-third. Mark from O to P rather less than one-fourth, draw the line P to L, and form the seat-seam by P R and G. Measure across from seat-seam at the waist, half-waist measure to Q, 11 inches. Measure the thigh across, and make 27 inches. Measure across from the line W to V, and make the 20 inches. Next measure from G to H, and from H to X; the size of bottom 18 inches; and form the top and side of the under-sides by P Q T W and X. Form the bottom according to fancy or fashion. There is  $\frac{3}{4}$  of an inch added at C, both in length and width for the corpulency—this can be ascertained by the waist-measure, check-measure, and judgment. I also take a V out of the top near O, and if the customer is very stout, I take another between the brace buttons, and it will be found that such figures fall suddenly just where the top of the trousers come.

### Coat System.

BY J. RAE.

(Continued from page 34.)

The next figure is one which will attract more of our attention than the preceding one because it comes under our observation more prominently. In this case let F remain the same, but add a greater amount of round on your side-seam, which in reality lengthens your back and gives more room over the round of back as far as it is longer than front; the scye must be deeper, the shoulder shorter at neck point D, the scye more open, the neck point more forward, less chest, the line of front being in nearer proximity to the perpen-

dicular line of neck where the back part of the figure is enlarged behind; this alteration prevents the coat being too tight in front of scye, and also from falling away behind. In this case we have to form the sleeve different—the very reverse of the other alteration as shown by O A; the tip of back arm-seam is raised thereby, giving more room to the shoulder and your client getting, as it were, his shoulders better into the coat. In this figure we have no natural anatomical disproportion of the figure, it is, as a rule, the result of hard work, and is generally accompanied by an enlargement of the muscles of the arm, therefore requiring the extra amount of scye room. Now, Sir, having so far given my views of the more necessary alterations, which may be refreshing to the minds of some of your readers, for I do not hold these as being anything new, but simply the alterations I apply to my system in cutting. The study how to adapt your system to any of the figures I have enumerated is one of the great necessities of successful cutting. I do not hold this work as being infallible, neither am I persuaded that all will be of the same opinion as myself as regards the alterations; but be that as it may, no theoretical remarks will shake the observations of practical experience. I have used this system for the last twelve months with perfect success, or at least more success than any system I have ever used before, and it is so easily adapted to the different formations of the body without putting it out of gear that you may take it and do almost what you like with it; you may with the least trouble imaginable put as much style to it as fashion may dictate, and then it is not shaken in any particular. Doubtless, some will question its good qualities; but whilst the system produces what I crave for in the way of good easy fits, a good appearance and satisfaction to all my clients no better recommendation to me can it have than that. I trust, if any of your readers will take it into practice it may serve them as well as my trousers system, and be equally appreciated. Apologising for so lengthy an article, and taking up so much space in your valuable Gazette,

I am yours, &c.,

J. RAE.

### Plates of Costumes.

The recent inclement weather has retarded the Spring trade, and prevented the adoption and development of new styles in dress, still we think

a sufficient general indication is shewn, and will be appreciated by the observant tailor. We shall divide our observations into two parts: in the first we shall direct attention to the style of garments; and, secondly, to the kind of materials of which they are made. The most important and useful garment worn by all gentlemen on general occasions is the frock coat, so we have selected it for our first illustration. We have given front and back views of this garment, and we would beg the special attention of cutters to the minute details of style embodied in these designs, as we have labored specially to shew such a style of garment as we would cut and turn out for a well-dressed fashionable gentleman. You see at a glance that the coat is longer, and this increase of length of skirt, not waist, is general in all garments. Last spring we were cutting coats 18 waist, 33 or 34 long; the one before us is drawn to scale, 18 waist, 36 long, we have seen some fast young men with coats 40 long—but we are writing about gentlemanly style, which is never the extreme of any fashion. It must be borne in mind to cut these skirts with a trifle, but only a trifle—say a quarter to half-an-inch—more spring, as the longer they are made the more drapery is required; compare the skirt on the morning coat, which sits closer to the figure than the frock, and you are at once convinced. Now let us glance the eye at the fall of collar, breadth of shoulder, the curve of shoulder-seam, breadth of back scye, the curve of the side-seam, and the run of the plaits, all these combine to form that indefinable expression—style, and which any cutter will readily adopt, if he wish. Observe well the front; the lapels are rather broad and curved, slightly tapering at the waist, the line of skirt running nearly straight down, not curved out. We recommend the chest to be cut well round, and the lapel to be hollowed on the sewing on edge, to produce this graceful front. The form of the sleeve is distinctly shewn, medium in width, slightly curved at elbow, terminating with a cuff  $3\frac{1}{2}$  inches wide, and two holes and buttons. The line defining the cuff is inadvertently omitted. These coats are generally buttoned two holes, and two are placed in the turn.

#### PLATE 2.

Double-breasted Morning Coats are very much worn by gentlemen for business purposes. They are made to button too; but instead of a sharp angle being formed below the second button, it is blunted, and the skirt drawn with a slight curve. The skirt of this coat is lengthened; the coat is

cut  $18\frac{1}{2}$ , 32. There are flaps on the hips; but the pockets are placed in the plaits. The remarks we have made calling attention to the style of cut, for we are writing especially for the information of cutters, are equally applicable to this garment, so that there is no necessity for our repeating them here.

The style of trousers is quite changed, the shape of trousers tight at thigh and knee, and flowing well over the foot, is quite gone out; and instead we have the plain gentlemanly trousers introduced: they should be cut about 24 thigh,  $18\frac{1}{2}$  knee, and  $16\frac{1}{2}$  bottom. These quantities will produce a plain military trousers, such as is shewn on the engravings. Vests are still made double-breasted, with three holes and buttons, the turn just shewing beyond the coat, as we have distinctly shewn by placing the turn of a white vest in contrast with the coat.

Some gentlemen are wearing frocks of blue or black cloth, but we should say that eighteen out of every twenty are made from fancy elastic, such as twills, berlins, or straight lines; these designs being so varied, and the names changed by each draper, we cannot distinguish them by name, so we would recommend our friends to select a pattern or two most suitable to their trade, to recommend them as fashionable, and they will be right. Blue will most certainly be much worn. We make up some neat twill or crape, or small berlin pattern for frocks, and select some larger or more fanciful design for morning or lounge coats. Edges are braided or corded with a medium-sized silk cord. Twist buttons to match the stuff, 28-line size, are worn. Side edges are quite gone out. Vests are chiefly made of the same material as the coat, but fancy cashmeres seem gradually coming in. Trouserings are all of simple designs, either narrow lines or mixtures. There is nothing new either in color or design in light angolas. There is a new worsted trousering with choice designs and colorings introduced, but they are all dark grounds, with a bright color thrown in.

#### Plate of Diagrams.

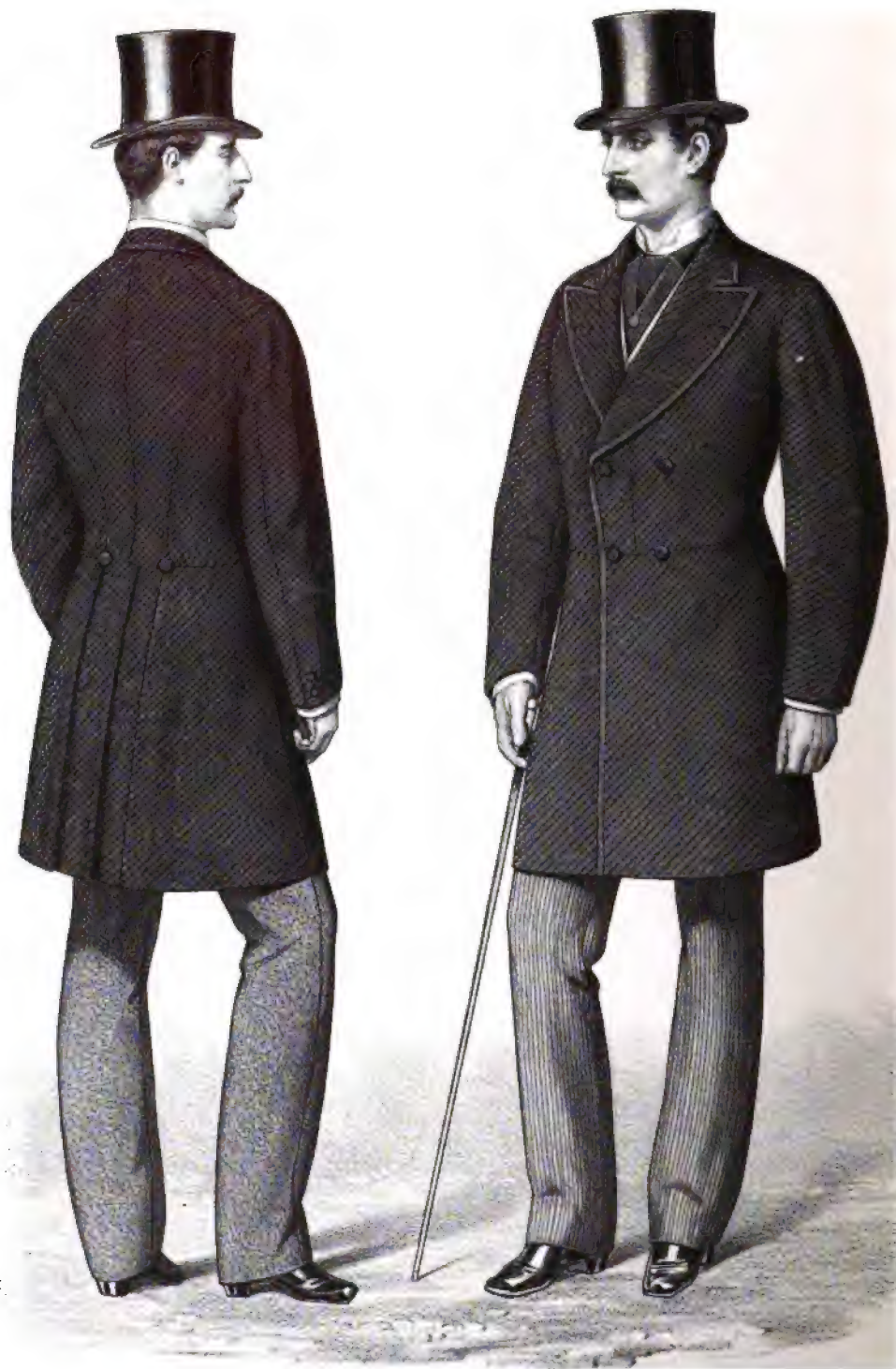
Dia. 1-2, are illustrations of G. Müller's, of Dresden, "Trousers System," kindly contributed by Germanicus.

Dia. 3-5 represents a double-breasted "Vest System," by Mr. Ewen.

Dia. 6 is an adaptation of Husband Baird's "Trousers System" for corpulent men.







April 1872

Plate N°1

THE WEST END GAZETTE

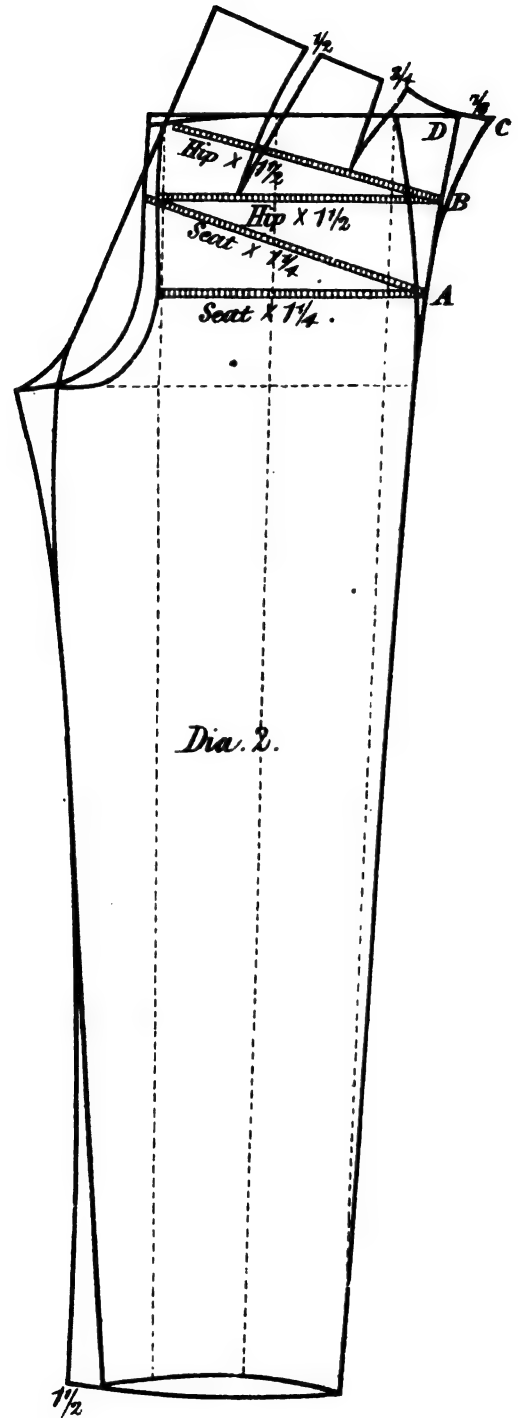
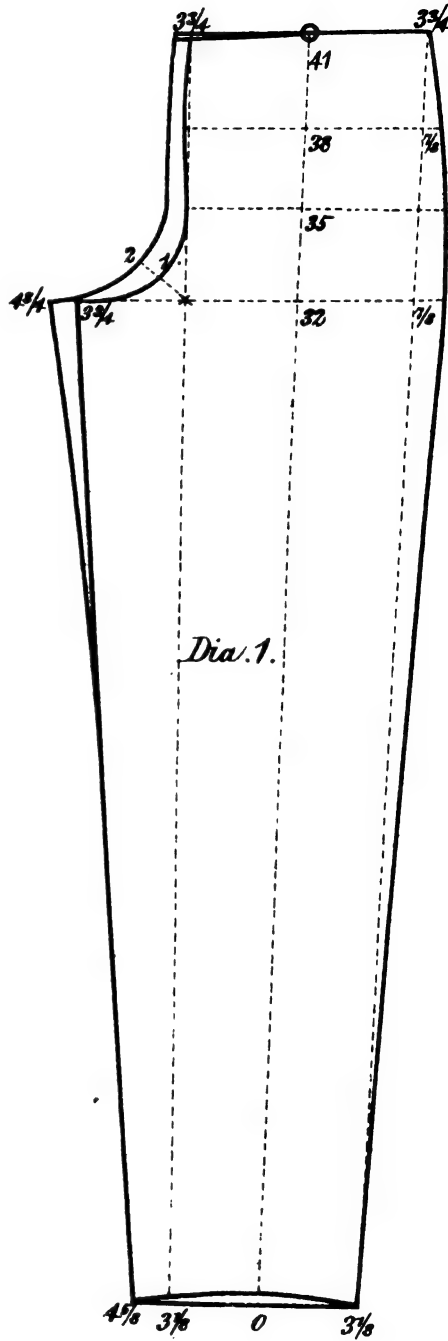


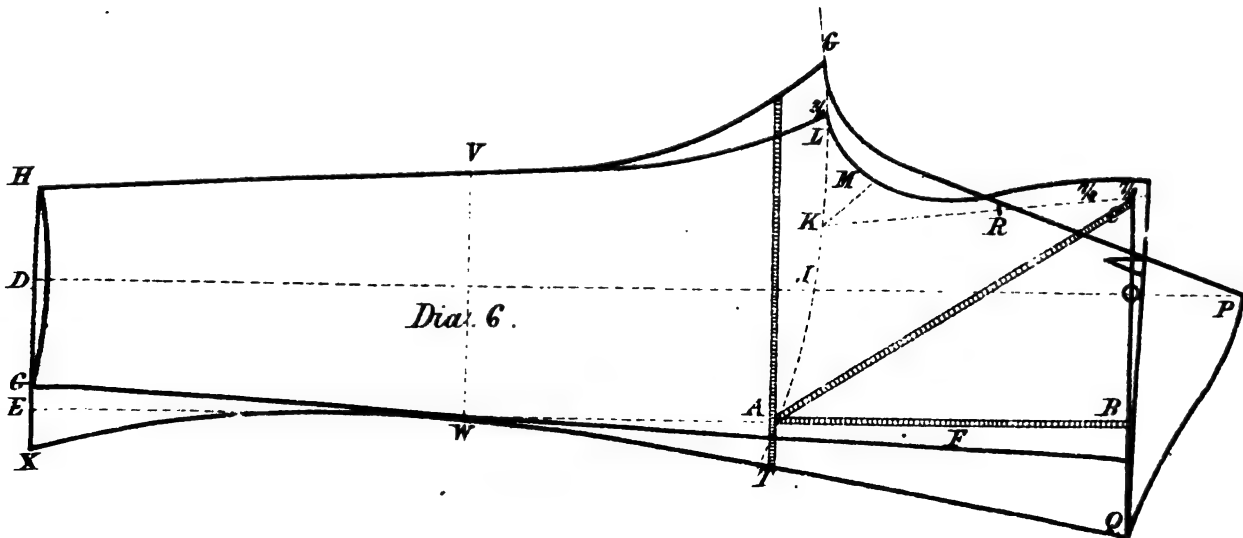
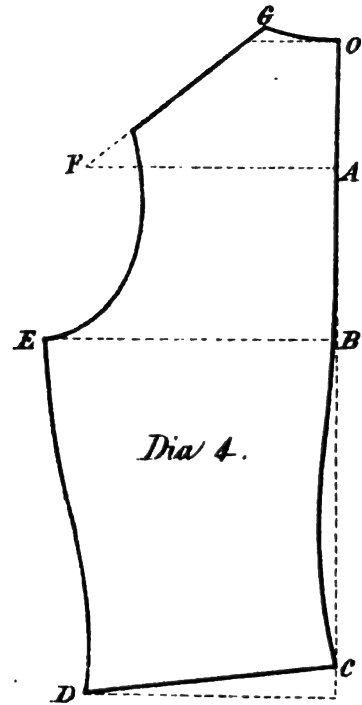
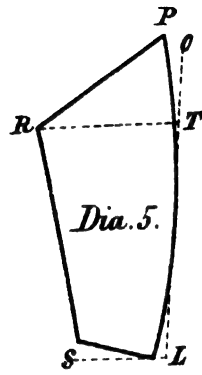
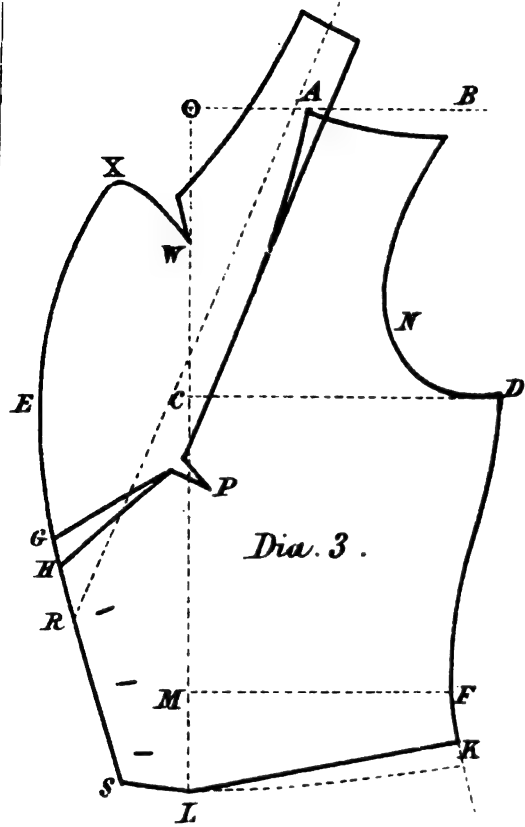




April 1872.

# THE WEST END









THE  
**WEST-END GAZETTE**  
 OF  
 Gentlemen's fashions.

Vol. 10.

MAY, 1872.

No. 119.

**"West-End Gazette" System.**

(Continued from page 84.)

There is a class of disproportion which is met with by every practical cutter, although it is generally ignored in works on cutting. It is even the rule rather than the exception in country and working-class trades, we refer to an increased development of the muscles of the shoulder, which necessitates an easier or larger arm-hole. The country gentleman develops his muscles by exercise, and the workman increases his by labour—whoever attempts to cut for these classes of customers by a proportion of any measure, will soon discover their error, for their customers' build requires a larger arm-hole than ordinary, while their comfort demands, and they will have, an easy scye.

In pursuance of our desire as practical tailors to give practical instruction to those who study our teachings, we have added our method of adapting the **WEST-END GAZETTE** System to provide ease for this class of figures. We strongly advise our students to measure their customers' scies, for men of the same breast measure will be found to vary considerably in the size of their shoulders. Some tailors, as a rough guide, consider that a scye should measure two inches less than half the breast measure, we prefer taking  $1\frac{1}{2}$  inches less, as giving an easy scye. We have selected for illustration a proportionate figure—measuring 18 B, 15 W, 5 ft. 4 in. in height, and scye 18 inches. This is  $1\frac{1}{2}$  inches larger than what we would consider is proportionate; we shall now proceed to show our manner for providing for this disproportion.

We think it would be superfluous to add the details for disproportionately small scies, as they occur so infrequently. Suffice it to say, that as

a matter of course the opposite system must be practised—that is where the increase is now supplied, there the decrease must of course take place, and in the same degree.

*To Draft the Back* (Dia. 1)—From A to B one-third of natural waist length ( $5\frac{1}{2}$  inches), B to C one-sixth of breast measure (3 inches), C to D one-sixth of disproportion ( $\frac{1}{2}$  inch), from A to F natural waist length, to G the fashion length, and the back one-sixth of disproportion wider; the remainder as for normal figures.

*To Form the Forepart.*—Proceed in the same manner as previously explained. From D to E two-thirds of breast (12 inches), as for normal figures, adding from E to H one-third of the disproportion ( $\frac{1}{2}$  inch); mark on the perpendicular line from H to L one-third of natural waist ( $5\frac{1}{2}$ ), and one-third of the disproportion ( $\frac{1}{2}$  inch), making the distance six inches; whereas for a normal figure it would be  $5\frac{1}{2}$ ; divide the distance equally at J. Now mark from L to M one-third of breast (6 inches), and from J to N two-thirds (12 inches) of breast, and one-third of disproportion, making  $12\frac{1}{2}$  inches. Square the line N O and M P. Mark at P from M one-sixth of breast (3 inches); place the back as shown on diagram, and explained in previous numbers; also the form of neck, scye, and shoulder, as illustrated on diagram. The remainder of the forepart is drafted as for a proportionate figure. The roulette line indicates the normal figure, clearly showing the alterations in the two foreparts, that is to say—the back is from B to D  $\frac{1}{4}$  inch longer, causing the scye to be deeper to that extent. The scye is  $\frac{1}{2}$  inch more forward, making the shoulder point so much straighter, and also the shoulder  $\frac{1}{2}$  inch longer. Upon measuring the two scies, it will be found that one is  $1\frac{1}{2}$  inches larger, being the amount of disproportion.

*For the Sleeve.*—We think it is unnecessary to give a diagram, but will refer our readers to Dia. 1, February Number, 1871, all the alteration re-



quired is to increase the distance from A to C one-third ( $\frac{1}{3}$  inch) of the disproportion, and square the line CK by C D; drawing the oblique line from B to K  $\frac{1}{2}$  inch more than half the real scye measure.

(To be continued.)

## Studies on Anatomy for Tailors.

(Continued from page 22.)

In the July Gazette was an anterior view of a human skeleton, to which the reader must now refer, as we shall just merely name each bone or sets of bones, most of which have been briefly described in the preceding numbers of the Journal.

C, the seven cervical vertebræ; the first of them is called the atlas, the seventh is the bone at which tailors commence the measure for the length of back.

D, the sternum or breast bone, to which is attached X, the clavicle or collar bone, and the seven upper or true ribs. The next three ribs are termed false, because they are articulated with the lowest true rib and with each other by their cartilages. The lowest two ribs are named floating, because their anterior ends are unattached and terminate in the muscles.

L, the lumbar vertebræ.

S, sacrum.

V, ilium.....

P, pubis.....

Is, ischium....

together forming the os innominatum.

F, the femoris, or thigh bone; r, its large trochanter, and t its small trochanter; 1, the outer, and 2 the inner condyle, between which is placed

P, the patella, or knee-cap; r, the tibia.

Fi, the fibula, the upper end of which is connected with the tibia. 1, the malleolus internus; 2, the malleolus externus.

H, the humerus. 2, its head or bail; 3 and 4 are its inner and outer condyles.

U, the ulna, or os cubit.

R, the radius.

C, M, and P are the bones of the wrist and hand, to which no further attention need be paid by the tailor; but the reader is advised to look well at the form of the shoulder in this plate, by which it will be seen that the clavicle, or collar bone, with the acromion of the blade bone, forms a cup-like cavity, to receive the head of the humerus. The femur has a ball very similar, that is received by the acetabulum of the innominatum. Also observe the conical shape of the costæ, which has been very well delineated by the artist.

(To be continued.)

## On Progress.

A PAPER READ BEFORE THE CITY OF LONDON  
PRACTICAL TAILORS' SOCIETY.

By E. C.

GENTLEMEN,—The last paper which I had the honor to read to you, on "Small matters connected with the Trade," has perhaps received more attention than its intrinsic merits warranted; but if I have thereby opened up a discussion as to the best means to be adopted for the lessening of the evils therein treated upon, the end I had in view will be fully answered, however humble the attempt might have been. I have no doubt, from the able articles that have appeared from time to time that some men will be found capable of initiating some movement for the amelioration of the condition of the trade, and of carrying it forward to a successful issue. It is to this "Progress" that I wish now to engage your attention and to endeavour to show how difficult it is to arrange matters so as to include the various ranks of our common handicraft in one general movement of the trade. There is an aristocracy and a democracy amongst us as there is in the nation. The upper classes are represented by those receiving high wages, and the lower by those receiving low wages—the former a minority, and the latter a large majority; the former chiefly working in shops at the West-End, and the latter out of doors at the East-End. The first may be benefited by many means which is not my province at the present moment to enter upon, the others can only be reached by special agencies. It is among these that we find the greatest gradations of workman, from the tolerably well paid to those who receive the scantiest pittance possible whereon to exist, eking it out by the hard toil of long hours. Here I may pause to consider a few of the causes which operating on the lowest grade of tailors reacts on the highest. The great demand for cheapness which exists at the present day is one of the greatest evils that oppress the trade, whether arising from the system of contracts whereby Government and other large corporations such as Railways cheapen the product of our hands, or the demand for it by those of small incomes, thereby causing a host of shops to be opened for the sale of low-priced articles, patronised occasionally by workmen of other trades who have had the advantage of shorter hours and higher pay. careless or indifferent whether the makers of those articles have been equally well paid or not. The system of contracting for the supply of clothing may be perfectly legitimate, but it acts perniciously on the

interest of the trade, as under this system it encourages the middleman or sweater who makes good profit out of the necessities of the poorer class, and who, seeing a wide field open for the employment of his hands, tenders in his turn to the cheap shops for the making up of garments at prices very much under those which ought to be paid for them. This reacts on the skilled workman, inasmuch as the hands of these middlemen will offer their labor to the cheap shops at even a lower rate in order to "exploiter," as the French very pointedly say, or in plain English to sweat others. The way in which this, the lowest form of trade is done, is gradually working its way up to the highest, affecting the skilled workman as I said before, and I am sorry to find that some of the highest class trades at the West-End are encouraging the system indirectly by giving out some of their trade to be made out of doors—paying the same prices indeed—but opening the door for the same abuse to creep in as I before described in the case of the lower class of trade. The demand for cheapness creates the supply. The workman has only to ask and he will find some one willing to help him at a reduced rate—some young man perhaps who has been unsuccessful in entering a workshop, and who would prefer a smaller wage to the uncertainty of waiting to find one, and by working late hours to make up the deficiency. This opens the door, as I said, to the sweating system, which although in a milder form affects the regular worker in a workshop. There is another class of men who form a not inconsiderable body, who work for masters who have no workshops, many of them men of ability, who to equalise the uncertainty inherent to our profession, take work out from two or more masters so as to make a good week's earnings, giving rise to many inconveniences to both masters and foremen by disappointment and other irregularities which have been brought already under your notice. This class of workmen also employ labor, so that it will be seen that in London nearly half the work is made up by men who employ and make profit out of the labor of fellow workmen, tending to the impoverishment of individual members of the trade and the deterioration of their work.

Now the whole question is how are things to be remedied? That is the problem to be solved. We cannot interfere with the liberty of the subject, and it would take a sweeping measure of Parliament to attempt a cure. Masters and foremen may effect much in time, assisted by the steady and intelligent workman who must feel I am sure that it is time that something should be done to raise the character and standard of the profession. And it is here that I may remark

that there are many such to be found who, whether working at home or in workshops, deplore the unsatisfactory state of the profession. It will be seen that there is in London a great variety of tailors working at various prices. The high-class West-End trades, employing a minority only of the whole, working for the most part in workshops, another class, working at home for respectable masters, and another class working on slop trade, all of whom ought to work in shops or factories as the case might be, whether by co-operation or otherwise, which would add very much to the comfort and self-respect of the sober and industrious portion, whatever their wages might be, whether paid by a log or by agreement, as it is manifest that the whole of the trade cannot be paid equally well, the various classes of customers militating against it, the tradesman and working man not being able to pay the same prices as the classes above them.

(To be continued.)

### City of London Society of Practical Tailors.

ESSAYS AND LECTURES TO BE DELIVERED ON FRIDAY EVENINGS AT HALF-PAST EIGHT.

- May 3.—Mr. Smith, "Shirts."  
 10.—Mr. J. Goode, "Bearers."  
 17.—Mr. S. H. Rawley, "On the Human Form—special parts."  
 24.—Mr. Hildred—"The making-up of Coats."  
 31.—Mr. Evans, "Trousers."  
 June 7.—Mr. Neave, "Trousers systems."  
 14.—Mr. Tapson, "Tailoring past and present."  
 21.—Mr. Edwards, "Collar cutting."  
 28.—Mr. New, "Illustrations of Dr. Wampen's System."  
 July 5.—Quarterly Meeting.

N.B.—Members of kindred Societies are admitted to the ordinary meetings of this Society.

### Plates of Costumes.

Pursuing our design of illustrating the actual costumes of gentlemen of the present day rather than any fanciful or outlandish dress, we have published two drawings of gentlemen's dress, such as we are cutting daily. Last month we illustrated and described the fashionable style of

frock and double-breasted morning coats; we now proceed with the single-breasted morning coat and pea-jacket. The morning coat, it will be observed is made to close with two buttons, but the unsightly angle which was formed below the second hole is now abolished, and is considered quite vulgar: in its stead an almost imperceptible blunted corner is formed, so that the opening of the skirts is not so wide, and a graceful curve can be drawn to the bottom. A flap may be placed in the waist-seam; but the pockets must be in the plaits; a breast-pocket is frequently put outside the left breast, with a small welt, as this kind of coat must be worn buttoned. The skirt of this coat is drawn rather shorter than we intended, as we are cutting all skirts longer than last season. The sleeves continue of a medium width, and are finished at bottom with a cuff  $3\frac{1}{2}$  inches wide, and 2 buttons  $1\frac{1}{2}$  inches apart. The edges are bound with a narrow mohair braid, and fancy buttons of a neat design to match. Twill and Berlin elastics are the materials most frequently made up in these coats. The vests are single-breasted, with a notched collar, and a chain-hole is made lengthways between two button holes. Waistcoats are generally made of the same material as the coats. We explained last month to our readers the plain style of trousers which is now worn by gentlemen; we have now only to add that side pockets are again coming into favor with fashionable men—they certainly admit of freer ingress and egress to the hands than cross pockets. We have selected a shepherd's plaid trousers for our costume, as a great many are now worn; we observed more shepherd's plaid trousers on well-dressed gentlemen promenading in the Park, than we have seen for some years; they are certainly well adapted to the season between spring and summer, when it is too fine to wear dark trousers, and not sunshine enough for light trousers.

The other figure is clothed in a becoming costume for country wear. Gentlemen who have been at business in town during the day, delight to relax in toil and costume when they return to their villas in the suburbs, and so don a pea jacket, vest, and trousers of cheviot, tweed, or angola. The pea jacket still retains its popularity for undress wear, fitting a little to the shape. Although loose and short, it permits freedom of movement to the body and limbs, which is congenial to all men.

#### PLATE 2.

One of the most graceful accomplishments for a lady is that of horse riding. In no circum-

stances does a lady attract more attention and receive more admiration than when she is riding a spirited horse; consequently the fit of her riding habit is always a matter of great concern, and a source of credit or otherwise to the tailor who is entrusted with this important commission. Our artist has designed a most attractive plate, so as to show a lady when mounted and also on foot, affording an opportunity of showing the ornamental tracing on the side-seams, as well as the shape of the hussar skirts. There is a little novelty in the ornament being continued on to the skirt, and an improvement in cutting the hussar skirt, leaving an opening at the side-body-seams, so that the back part overlaps the front there, it admits the spring for the petticoats, and affords an easy plan of enlarging the waist if necessary, without disturbing the tracing on the edges.

#### Important Notice.

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#### Plate of Diagrams.

Dia. 1 shows the manner of applying the WEST-END GAZETTE System for disproportionate sizes.

Dias. 2-6 is a proved model of a Riding Habit. It is supplied by a gentleman of considerable experience in this class of trade, and may therefore be relied on both for style, fashion, and fit. We gave a Riding Skirt System in July, 1870; and the excellent illustration which we now add in our Plates of Costumes are all that our friends can require.





May

Plate N° 1

THE WEST END GAZETTE





AN OILY PICTURE BY J. W. H. H. H. H.

May

Plate N°2.

THE WEST END GAZETTE

ENGLISH COSTUMES

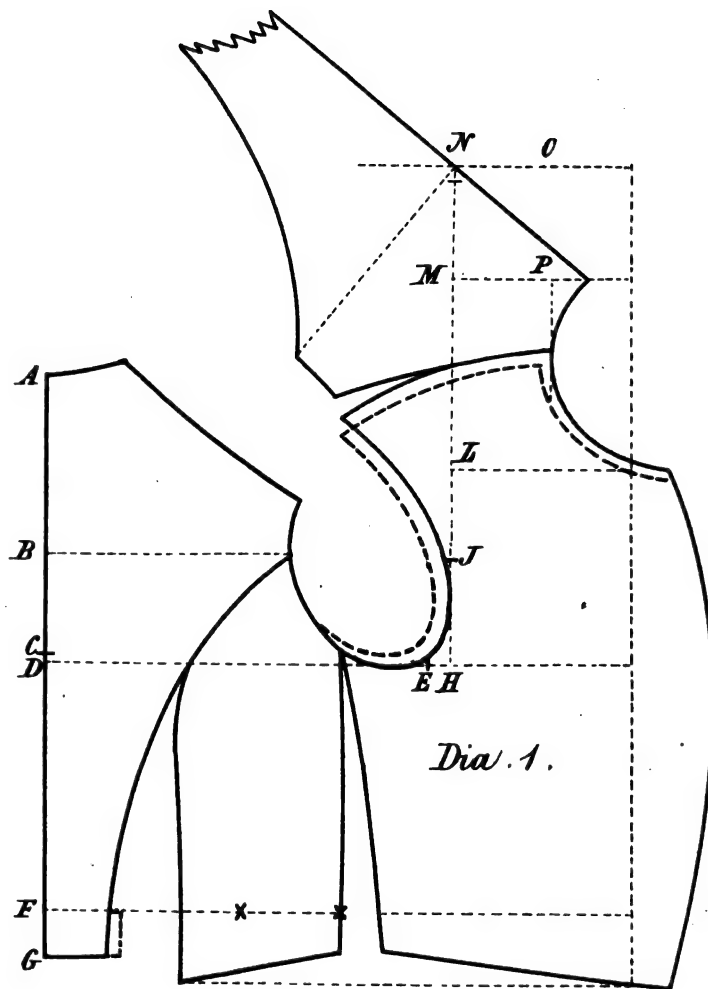




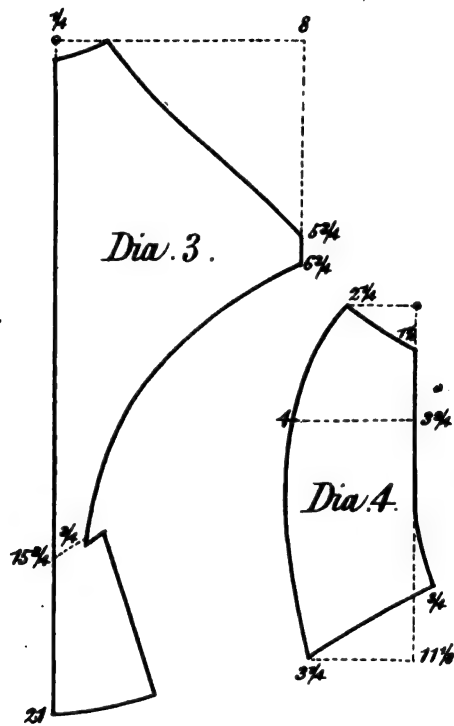
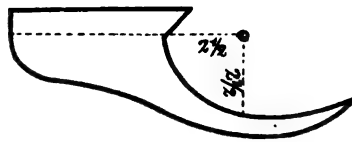


May 1872

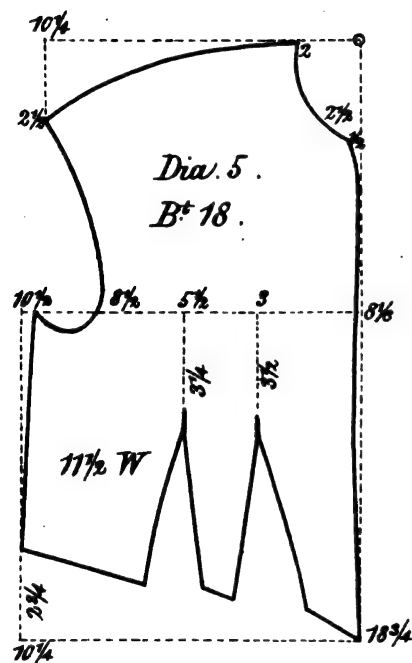
# THE WEST END



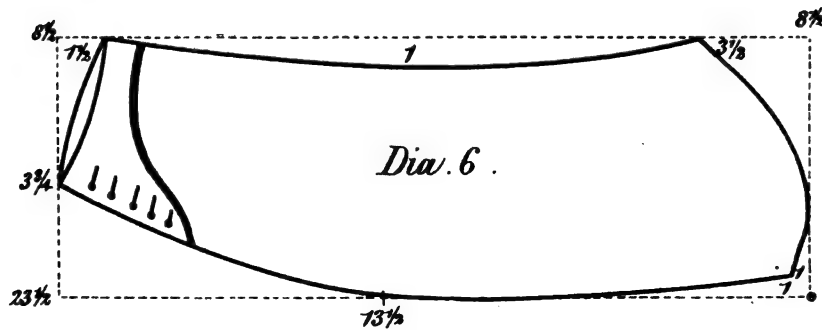
*Dia. 2.*



*Dia. 4.*



*Dia. 5.*  
*B\* 18.*



*Dia. 6.*



THE  
**WEST-END GAZETTE**  
 OF  
*Gentlemen's fashions.*

VOL. 10.

JUNE, 1872.

No. 120.

**Trousers' System.**

By MONS. DE LA BYÈ.

As many of our country subscribers are asking for information respecting French-bottom Trousers, we have thought that the most useful means of providing them with the knowledge they required, would be by translating and publishing for their benefit, a system of cutting close-fitting trousers with gaiter bottoms, by a distinguished French cutter. Although French-bottom trousers are no longer in fashion in London, still we hear that in many of the large provincial towns they are in general demand. As all practical cutters know, we should only have provided one half the necessary knowledge in showing how to cut these trousers, so we have specially added our instructions how to make up French-bottom trousers. That this knowledge can be imparted by means of the press, we are convinced, for we have a vivid personal recollection some five-and-twenty years ago of reading in the pages of "Le Lion," how to make up this style of trousers. The information was certainly most useful, as we had no other source from which to obtain the desired knowledge, and we were very grateful for it. We shall only feel too happy if we can be equally useful to our readers.

The measures are—side 42, leg 32, waist 15, seat 18, thigh 24, knee 16, and bottom 18.

*To draft the Top Side (Dia. 1).—*Draw the straight line, 1-2, the length of the side-seam (42). Upon this line, starting from the point 1 mark point 3, two inches higher than half of the leg-seam (18); and the point 4, the leg-seam measure (32), draw a perpendicular from each of these points, on top the line 2-5, at the fork 4-6, at the knee 3-7, and the bottom 1-8. Make from 1 to 9 half-an-inch less than one-fourth of the seat measure (4), and the same distance at top, from 2 to 10. Draw the line 10-9. This is the centre line, and governs the draught of the trousers. Place one-third of the seat (6)

from 11 to 12, and one sixteenth ( $1\frac{1}{16}$ ) from 12 to 6. This sixteenth forms the dress side. At top, from 10 to 5, mark one-fourth ( $4\frac{1}{2}$ ); then draw the straight line 5-12. Mark the point 13, two inches above the point 12. Draw the curve 5-6, going out from the straight line a good quarter-of-an-inch in the middle, touching the point 13; and then slightly hollowing it to point 6; draw the curve 5-12, as diagram. From 13 to 14 should not be hollowed more than half-an-inch. This is very important. The undress side should be stretched from 12 to 14, and the top from 14 to 5; and 13 to 5 should be pressed in, so that the fly line becomes straight, and the fulness remains over the stomach. From 5 to 15 mark half-an-inch less than half the waist (7), and draw the curve 15-16 for the hip, which by this means is made smaller or larger according to whether the person is thin or stout. Finish the top by lowering it at point 5, half-an-inch from nothing at 15. For the bottom, from 9 to 17, put half the width you wish to make your top side, say about 6 inches, which will give 3 inches, and from 9 to 8, half-an-inch more ( $3\frac{1}{2}$ ). Draw for the undress-side the straight line 8-12, and for the dress-side, the line 6-7. Now draw the side-seam 16-17.

*The Undersides (Dia. 2).—*After having cut the top side, place it on the stuff intended for the underside. Now draw the straight lines at top, fork, knee, and bottom, as diagram. When the trousers are cut, notches should be made at these lines on front and back, and placed together so that the trousers should not be twisted in making. Mark in from 5 to 18 one-eighth ( $2\frac{1}{4}$ ), and draw the line 6-28 through 18. Mark one-eighth ( $2\frac{1}{4}$ ) from 6 to 19, then taking the point 7 for centre, and 6 for distance; strike the curve 6-20, and then hollow the fork from 6 to 20, as diagram. At the knee from 7 to 21 (for straight legs) make the undersides one inch larger than the top sides. Measure from 7 to 3, and then place from 21 to 22, the width of knee (16). For the bottom,

put half of the width you wish to make it from 17 to 23 for the undersides, and place the same quantity from 8 to 24, at the side. Draw the curve 20-21, hollowing it half-an-inch from a straight line, and continue in a straight line from 21 to 23, as indicated. For the thigh measure, the width of front from 6 to 4, and add the remainder of the measure from 20 to 25. Measure the width of the seat from 14 to 16, and from 26 to 27, adding two inches for ease. Mark the waist from 5 to 15, and from 28 to 29, allowing an inch for a fish and also seams. Now draw the under side-seam, starting from the point 29, and passing through 27, 25, 22, and 24. Make from 25 to 29 the same length as 4 to 15. From 11 to 30 is one-twelfth ( $1\frac{1}{2}$ ), take the point 30 for centre and 29 for distance, and strike the segment 29-28 for height. If braces are worn make the point 28 one inch higher. These trousers ought to perfectly design the form of the leg. The parts are marked where they ought to be stretched, as well as the parts where they ought to be pressed in so as to form the calves.

For close-fitting trousers like these it is prudent to take a cross measure, and to apply it in the manner shown on the diagram; for a trousers which is not sufficiently crooked will annoy when sitting, ride up from the bottom, drag from the seat to the knee, and make folds across the stomach. Everyone can understand how necessary it is to avoid these defects. This style of trousers requires a little more length and height of seat than the straight style, which we published in the WEST-END GAZETTE for October, 1871. When drafting this style of trousers, hollow the side-seam well at point 22, from that point make the curve more or less round, according to the size of the calf, and then hollow it well to 24. Draft the leg-seam a little hollower at point 21 than for an ordinary trousers, add a little round for the calf; but not so much as on the side, because the calf is generally more outward than inward. When measuring the leg-seam, note down the height of calf and small of knee.

The making up of French bottoms requires more care and attention than any other style, as well as some special knowledge and skill on the part of the workman. Before baisting the seams, he should make a mark on the top sides, one-fourth of the waist from the front, then fold each top side from that mark to the bottom, shrink them in well at the ankle, and stretch the sides and bottom. Let him then lay the round curves of both the leg and side-seams on the hollow curves of the undersides to see whether they fit or not; most probably the top sides will require a little of the round (which has been produced by the stretching) cut away to make them fit properly.

The seams should now be baisted, as previously advised, and sewed moderately tight. When they are pressed out, the trousers should be laid on the board in the quarter, the hollow of the knees well shrunk in, and the calves well pressed out, at the same time that the heel is held firm. Now mark the length of leg from the fork, and sweep the segment of a circle, then mark the bottom by lengthening the heel half-an-inch from the curve, and as the bottom is say 18 inches wide, we will mark the bottom in the front curve, which is, according to the standard we have laid down, lengthening it half-an-inch—that is,  $\frac{1}{4}$  of an inch increased length to each inch of increased width. Next, cut the bottom facings to fit the curve in front, let the leg-seam facing be on the bias; baist in the bottom facings on the outside over the hand, so that they are smaller than the trousers; now draw in the heels with a stay-tape, and then turn in the bottoms, taking care to lengthen them at the side-seams a full quarter of an inch, as directed. In order to prevent the bottom facings marking the top sides, run a piece of bias cotton across the top side: the fold in the cotton yields when the customer is putting on the trousers, instead of the facing being torn down. When the trousers are being pressed off, they must be pressed on the outside, and the crease of the top side pressed out on the edge of the sleeve-board.

We adopted a plan in cutting these trousers which was very simple, and by which we were very successful in cutting for some fastidious customers. As soon as we found these trousers would be in fashion, we cut a pattern for a customer who was of a medium size, and we baisted and rebaisted them up till they were precisely to our taste. We then cut a pattern of the lower part of the top and undersides, so that when we had other trousers to cut of this style, we simply took down our block and we had the run of the curves at once; if the bottoms were required a little larger or smaller, it was an easy matter and soon arranged. But now to test whether the workman had made them up properly, we applied another pattern which we had taken from our model trousers, by laying them when finished in the quarter, and chalking round them some 17 inches up, so we knew at once whether they were pressed in as they should be.

### Studies on Anatomy for Tailors.

(Continued from page 42.)

Now, observe, if reference be made to our plate, which presents a posterior view of our subject, there will be no difficulty in naming, noting that

those vertebræ between the seventh cervical and the first of the five lumbar are called dorsal or back.

Sc. is the scapula, or blade bone, on the left side of the plate a ridge is very plain. This is the spine of the scapula. *a*. is the acromion, which, together with the clavicle, forms the cup to receive the head of the humerus. A little careful study of this part of the human anatomy will amply repay the tailor. First observe that the lower angle of the scapula tends inwards closely to the costæ. Now, if *a* be raised up towards the head, the lower angle of the blade bone comes upon a smaller part of the cone, which causes the back to be smaller at this part, and if at the same time *a* is also thrown backwards, the very small back of the erect high shoulder is formed: but if, instead, we throw *a* forwards, then the lower angle of the scapula is thrown out from the costæ. Instead of raising *a* let it now be depressed; then it must be evident that as the scapula tends to the costæ, it is thrown outwards, because it comes upon a larger portion of the cone, and if at the same time *a* is thrown forward, then an extreme projecting blade bone is seen, well known as the low round-shouldered figure. Again, if we throw *a* backward and depressed, then the lower angle of the scapula may assume a nominal prominence, or only very slightly projecting.

The positions of the shoulder may thus be easily classified.

It should also be observed that the os pubis is liable to a slight change in its position. If it project in front, then the innominata recede, but if the pubis recede from the front, then there is a projecting seat.

(To be continued.)

### On Progress.

(Continued from page 43.)

To improve the quality of our productions should be the aim of all; it is easier when men are congregated together to establish a standard of excellence than when scattered about, and it is the raising of this standard that every member of the trade, be he master, foreman, or journeyman, should aid by every means in his power, to prevent the trade from sinking down to the level of ready-made clothing, which even now it is difficult to detect from bespoke. An effort should be made in this direction, as I feel persuaded that the interests of all are identical in this respect—the journeyman who works conscientiously and well, and the master who employs him, are alike benefitted by any improvement in the quality of

their joint production—and it is to this raising of the standard which workmen as a class, in their personal endeavours for an amelioration of their condition, should ever have in view, as a supineness in that respect gradually opens the trade to any one who can work a machine or use a needle. Employers do not like paying first-class wages for second-class work; however willing they may be to encourage a good workman, if they find they do not get value for money they are tempted to use the inferior class of labor, offering to pay according. Therefore, I say that it is the interest of every skilled journeyman to raise the quality of his productions, so as to show a marked difference between his labor and that of the others, compelling *them* to work up to him, rather than his sinking down to their level. This would be "Progress," in partly rescuing the trade from the unsatisfactory state in which it now is; and if necessary, I should think that a small premium, paid by the employer for super-excellence, would not be misapplied, giving encouragement to some and acting as an incentive to others.

If, gentlemen, I have shown you rather a dark picture, you will still recollect that every cloud has a silver lining, and that although an improvement may not be immediate, it will eventually come if every one in the trade would only work together to that end, the masters finding workshops where possible, and the journeymen discouraging the sweating system existing as I have shown amongst them, whereby they raise up an inferior class of labor to enter into competition with themselves, to the lowering of the quality and the wages.

To the progress possible to be made in this direction, I invite the earnest co-operation of all, if not in the manner I have indicated, still in some other way which a discussion of the subject may open up. Under the present system, we are fast tending to the destruction of first class work; we are behind foreigners, even now, in the care and finish bestowed on the work. The trade done at first class houses in London will not bear a comparison with that of Paris or Vienna, and even in our provincial towns it is frequently surpassed—indeed, our best journeymen came from these towns where the old-fashioned system of apprenticeship still obtains. Another means of improving the trade might be adopted whereby the whole of the profession might be brought into closer relationship—that of the institution of a society similar to the guilds which at present exist in some places abroad, and which at one time existed in England, but which, from various reasons, have now fallen into decay. I throw this out as a suggestion for the consideration of

others more gifted than myself in elaborating schemes of such magnitude, and if my humble efforts for the amelioration of our common industry should be crowned with any success, however small, I shall feel gratified.

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### Plates of Costumes.

#### PLATE 1.

The Chesterfield is still the most favourite form of overcoat, as it has been for some years. Some changes have been made either in style or colour—now it is made short and loose, then long and well defining the figure, and the changes have ever been rung on these styles, or else some particular colour has been adopted: still it is always the Chesterfield which is most worn; so, to day, we have only to note the general features which continue to form the fashionable style. Like all other coats, the general tendency is to make them longer, still we would not make them more than 36 in. long for an average man; if they are made longer they look too heavy for a summer overcoat and out of character. They should be cut so as to design the figure, and a slit left in the back seam about twelve inches long. They are made single breasted with a fly front. Our artist has misapprehended our instructions, for we intended a breast pocket to be placed outside the left breast, and one inside the right, but no skirt pockets. This gives a lighter appearance to the garment which be very suitable; if more

pocket room be required we recommend the placing of a large pocket inside the left skirt, with a button and hole, this will be found very useful to place newspapers, &c. in when travelling. Some good taste may be shewn in the trimming up: for example, we can put a nice velvet collar to match the cloth, there can be cloth facings, or a silk serge to match can be placed to the back of the holes, as shewn on our plate; again, we can let the silk come right to the edge and make the collar of cloth, silk, or velvet. These form sufficiently various styles, but the one we have illustrated is the most fashionable. The materials mostly selected are various shades of light grey, or brown worsted coating or melton.

#### PLATE 2.

As some of our clients will be preparing for their annual tour, we have selected the most fashionable style of costume for that purpose for our present illustration. The suit is composed of a very soft woolly angola, which has been introduced by the Scotch woollen houses expressly for the purpose. The pattern is a large check on a smaller check, some are distinct, as that on our engraving, others form only faint checks on an almost imperceptible check ground. For the country this style of Coat is preferred; but for the sea side the pea jacket is more favoured. There are flaps in the waist seam with pockets under; a breast pocket is placed outside the left breast, and likewise one inside the right, and a ticket pocket in the waist seam. The back is cut without a seam in the centre, and two buttons are placed on the wrist; a cuff is formed by the stitching. The edges are double stitched. The buttons are of vegetable ivory to match or of the same cloth covered over rings. The vest is without collar, and has four pockets out and one inside the left lining with a button and hole. This is an indispensable adjunct to every travelling suit, as it provides a safe receptacle for bank notes, passports, &c. The trousers are cut ample in the legs and easy in the body, and the pockets are placed in the side-seam.

### Plate of Diagrams.

Fig. 1 is a posterior view of the human skeleton, with letters, marking the various bones referred to in the "Studies on Anatomy for Tailors" in this number.

Dia. 1-2 represents Mons. de la Bye's system or gaiter-bottom and close-fitting trousers.





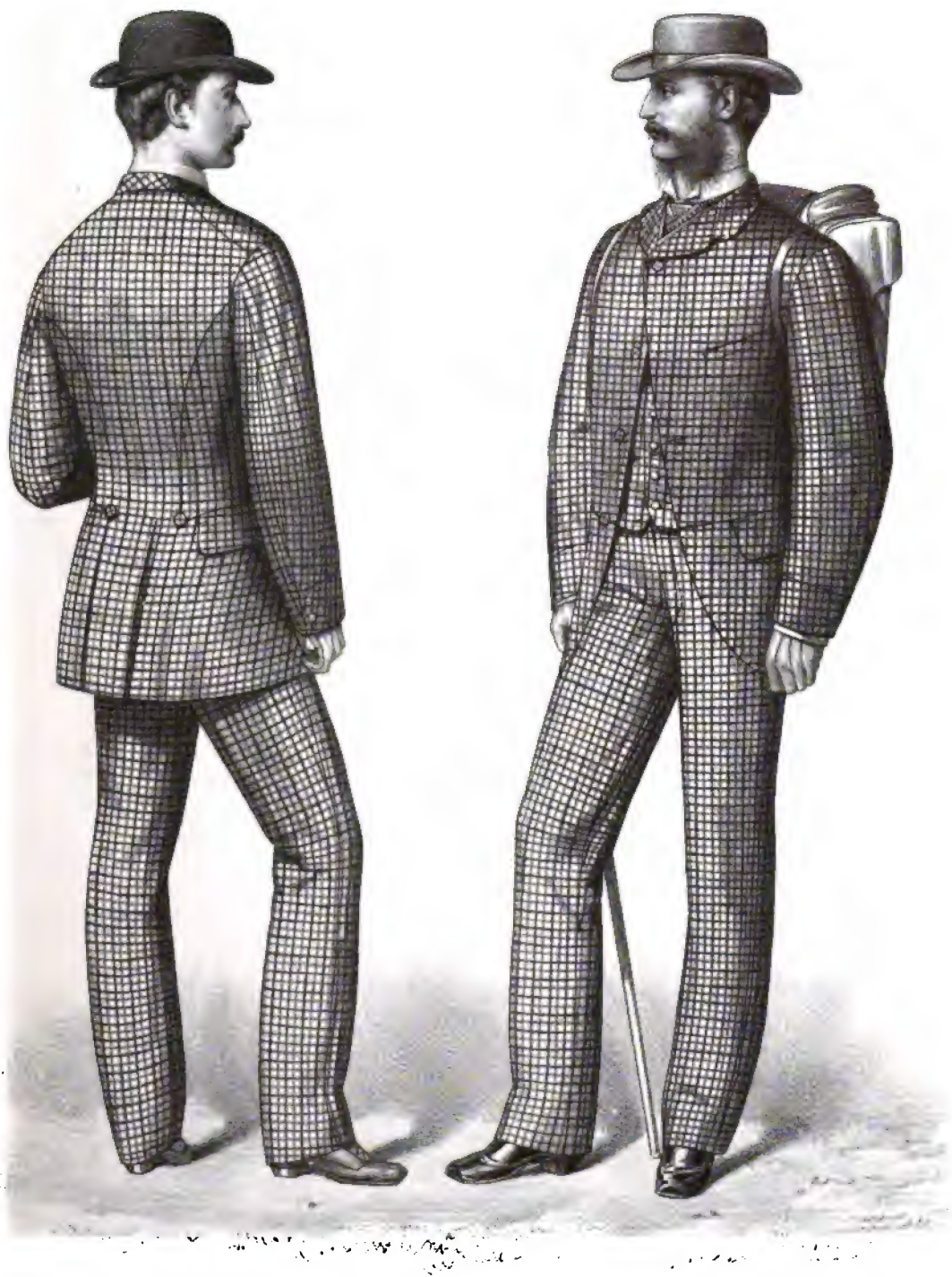


June. 1872.

Plate N° 1

THE WEST END GAZETTE

ENGLISH COSTUMES.



June. 1872.

Plate N° 2

THE WEST END GAZETTE

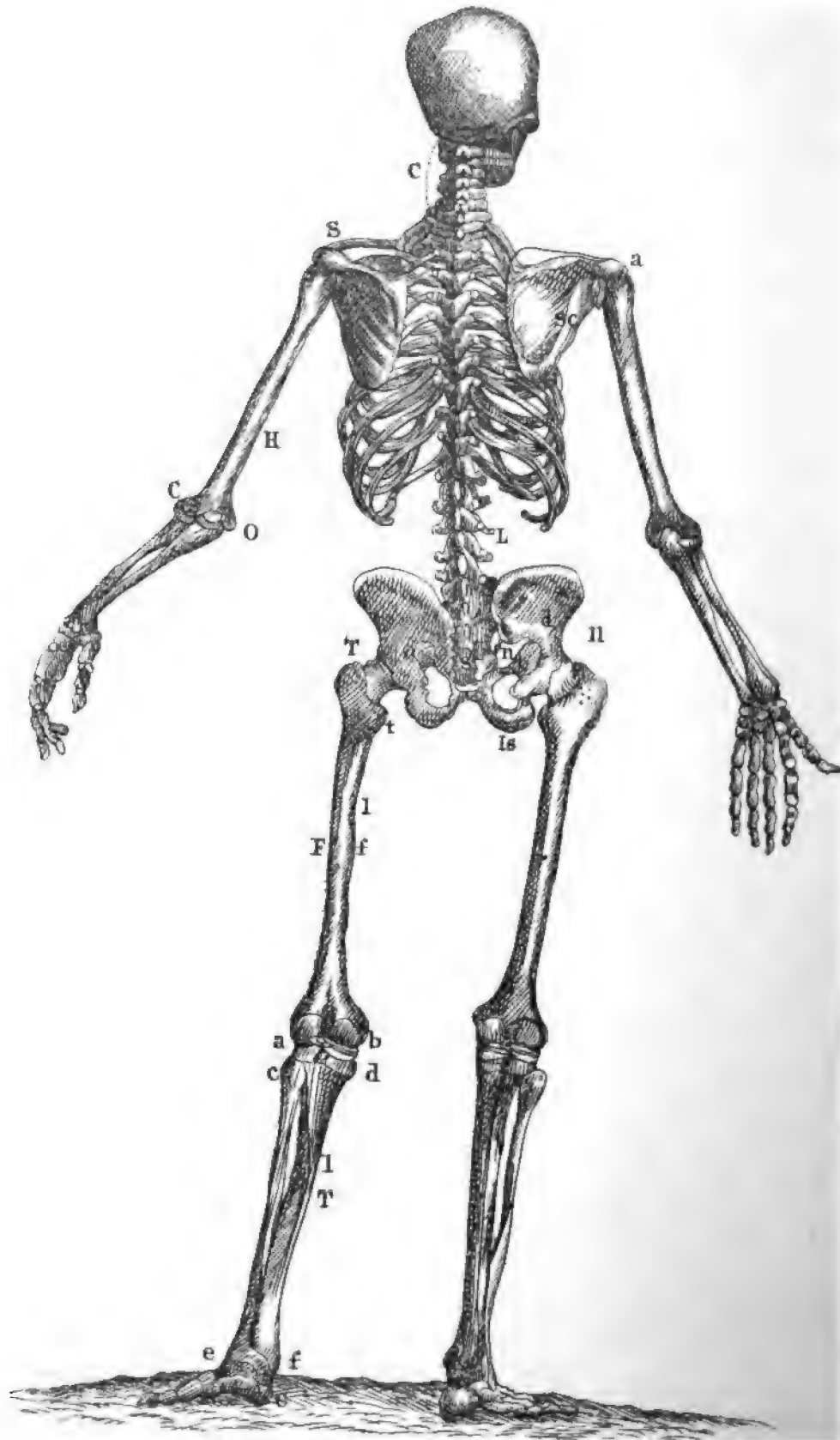
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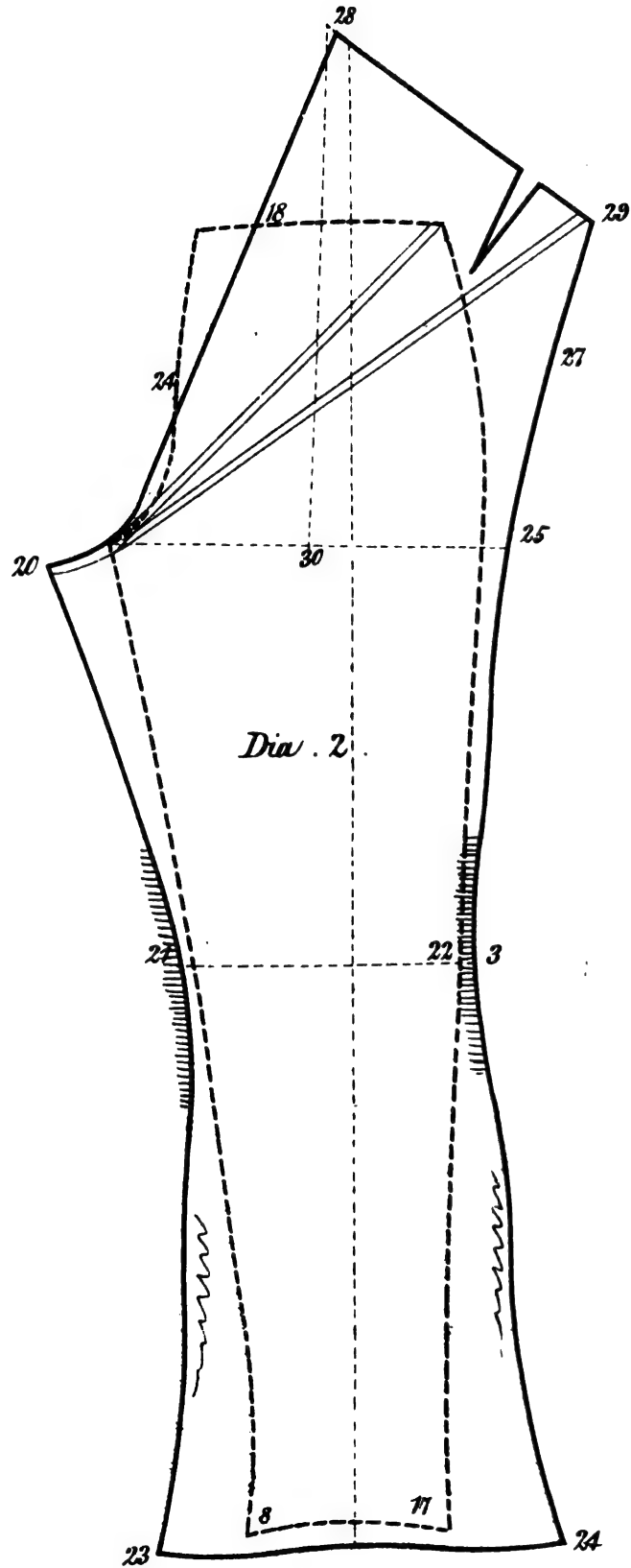
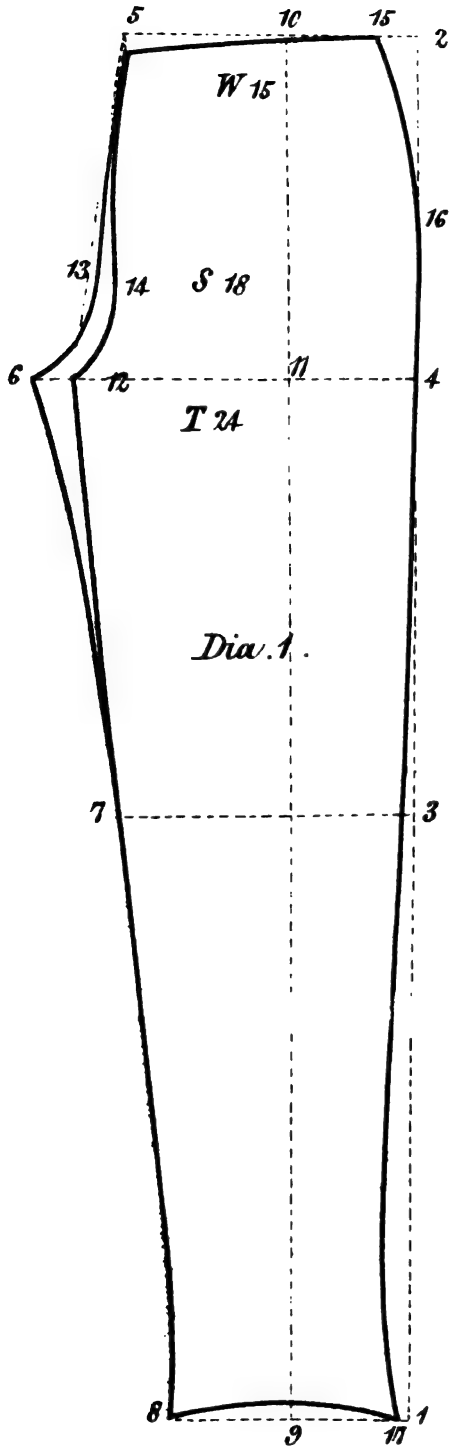




June 1872

# THE WEST END









THE  
WEST-END GAZETTE  
OF  
Gentlemen's fashions.

Vol. 11.

JULY, 1872.

No. 121.

*Address.*

There are periods in the existence of a Journal, as in the life of a man, when it is as wise to take a calm survey of the present and past, as it is to look hopefully to the future. The young, ardent, and aspiring will rush wildly onward shrieking "Excelsior!" but the careful and thoughtful will, while still aspiring, calmly estimate the failures as well as the triumphs of the past, and endeavour to gather from them some reliable bases for future wiser action.

It appears to us that to such a period is this Journal at present arrived, after an existence of ten years, and coincident with its enlargement.

The principal reason which urged the "Metropolitan Foremen Tailors' Society" to establish this Journal, was the great annoyance felt by the trade in having only colored French prints to submit to their customers, as types of English fashion. These prints did not represent English gentlemen's dress, but were produced in France, and really illustrated Parisian costumes. We felt naturally indignant that whilst English style was prevailing on the Continent, French fashions only should be represented on our plates of fashion. We determined to alter this; and frankly own

that if we had known the trouble, difficulty, and expense of making these changes we should have been deterred from making the attempt. But we have so far succeeded that we now issue illustrations of English gentlemen's dress, specially designed for this Journal by an English artist, and lithographed in London. Our example has been so far influential that it has been followed in a great degree by our contemporaries, so that no purely French plate is issued by either of our trade journals.

We have also endeavoured to give the earliest and most reliable intelligence of changes in fashion.

We can refer our readers with satisfaction to our immediate publication of the new Infantry and Artillery Patrol Jackets, the new Evening Dress, the modern Court Dress, the Ulster and the latest styles of Morning Coats, buttoning two or three holes up front.

We also wished to add something of a permanent character to our journal, and this we are accomplishing by publishing the "West-End Gazette System." It is the only instance in our knowledge of a complete system being first published in a periodical. The Studies on Anatomy which are re-appearing in our pages, are special



lessons in anatomical science adequate for student tailors, and, we have no doubt, are fully appreciated by those young men who are endeavouring to obtain a sound knowledge of their profession.

We feel then that in surveying the past, we have ample encouragement to labour in the future. We shall continue the publication of the "West-End Gazette System," with the hope of making it a valuable contribution to the literature of our trade. We have also in preparation some interesting articles by an esteemed correspondent on the principles of Dr. Wampen's works; and we shall embrace the opportunity afforded by the increased space at our disposal, of entering more fully into subjects connected with the trade than we have hitherto done.

### Trousers' System.

By J. ODOM.

TO THE EDITOR OF THE WEST-END GAZETTE.

SIR,—Having some time back promised to send you my Coat, Vest, Trousers, and Habit Systems for publication, and as yet having only partly fulfilled that promise, I will now, with your permission, make good my pledge. It is with me as with many other knights of the shears, that some particular garment has received by far more attention than others, and therefore has become a favorite hobby, and so if there have been one step taken towards perfection it lies chiefly in that direction, and I suppose it will ever remain so, at least if I may be allowed to speak my mind upon the matter. I feel convinced that coats will continue to be, as they have hitherto been, my dress garments, the cutting of which I can never tire; nevertheless, I am, and generally have been, so situated as to make it imperative that I should take some interest in the cutting of trousers, and, like most other writers, I believe my Trouser System to be one of

the best; at any rate, I feel so much at home with it, that I shall be a long time before I adopt any other in preference to it. It is simple, self-varying, and thoroughly well balanced; it will adapt itself to the slender, the corpulent, or any other figure; and in order to show this I intend working it out in detail, for riding, walking, standing, sitting, &c., &c., in your future numbers. Of course you well know (and so do all practical tailors) that the system may be the best in the world; and the greatest possible pains may be taken by the cutter, as well as years of thorough good sound practical experience brought to bear upon it, and then not always give satisfaction if not properly worked up and systematically shrunk by the workman, especially in gaiter-bottoms or French cut trousers. Then it is that non-practical men blame the cutter. Well, they don't know better; and how is it likely they should, when it took us years of probing to find out the seat of the diseases? So I conclude that things must remain as they are, till we succeed in teaching our men how closely allied we are to each other, and how important it is that they should be not only good sewers, but men of sound judgment, whose every day motto should be "Excelsior," we shall then be on the way to that millennial state of perfection for which we all so ardently struggle.

The measures for the enclosed diagrams are—Side, 42; leg, 32; waist, 15; hip, 18; thigh, 24; knee, 17; bottom, 16½.

*To draft the Top-sides.*—Draw the line A C 42, square K with A C, make C L 1-4th of hip, and L to K 1-6th, 3 inches; square top A D, half hip 9, D to 8 half waist (7½). Strike the line through from D to K. Now make K to i on the line, length of leg-seam, 32; make K a pivot, and sweep I J 1-6th of hip 3; I to H one inch more than 1-6th, 4; I to E half the waist, 7½; E to F one inch. Draw the curve from D through E to J; from J to 3, half the distance from J to I. Now draw the straight line, as shown, from 3 to K, and shape leg-seam from J through M to K; draw the curve from 8 to hip on A C line, and slightly hollow from B to C, this completes the top-sides; now having cut the

top-sides, place them on to the opposite edge of cloth, commence to draft the under-side. Make J U  $\frac{3}{4}$  of an inch, run the curve with the fork of top-sides  $\frac{3}{4}$  of an inch above, and continue the line through point T. Now measure size of waist first from D to 8, and give the remainder from N to O; make Z a pivot, and sweep Y 5 for top; measure 6 7 and 6 9 for hip, making it two inches more than hip measure. Strike the side-seam from Y, through O and 9 to X. Make K to W two-thirds the extra width of bottom, the width is now 15, the extra width as measure is  $1\frac{1}{2}$ , 15 and  $1\frac{1}{2}=16\frac{1}{2}$ , two-thirds of which is one inch. Make X from C just half the distance as from K to W. This completes the first part of my treatise on trousers. It will be observed that the present diagrams are for a plain pair of trousers, and would not require much shrinking. Hoping I have not trespassed too much on your space,

I beg to remain, Sir,  
Yours respectfully,  
JAS. ODOM.

(To be continued.)

## Admeasurement Coat System.

By P. VETTER.

TO THE EDITOR OF THE WEST END GAZETTE.

Sir,—I have the pleasure to send you the text for my system of cutting coats by admeasurement.

In drawing the Diagrams, I have given preference to the fashionable rather than the anatomical form, because I hold it to be far more practical. I hope that I have described my method in such a manner as to be easily understood by any practical cutter.

I am yours truly,  
P. VETTER.

The measures are as follow :—

No. 1, 8 inch; No. 2, 16; No. 3, 18; No. 4, —; No. 5,  $7\frac{1}{4}$ ; No. 6, 19; No. 7, 31; Nos. 8a,  $11\frac{1}{2}$ ; 9b,  $10=21\frac{1}{2}$ ; No. 9,  $7\frac{1}{2}$ ; Nos. 10,  $8\frac{3}{4}$ ; 11,  $11\frac{1}{4}=20$ ; No. 12, 6, drawn  $6\frac{3}{8}$ ; No. 13,  $18\frac{1}{4}$ ; No. 14, 21, drawn  $20\frac{1}{4}$  good; No. 15, 31; No. 16, 16 bare; No. 17, 15, drawn 17; No. 18,  $8\frac{1}{2}$ , drawn 9; No. 19, 8 drawn  $7\frac{1}{4}$ .

Diagrams 4 and 5 show the way the measures are to be taken, and how they should be applied. Nos. 8b and 19 are necessary only for coats fitting up to the neck. No. 8 points n, q, a, and p are the principal points in the system. The measure No. 8 ( $11\frac{1}{2}$ ) is on Dia. 4. No. 5 at back is  $7\frac{1}{4}$ ; deduct  $7\frac{1}{4}$  from  $11\frac{1}{2}$ , and there remains  $4\frac{1}{2}$ , corresponding to the diameter of the arm, include  $\frac{3}{4}$  for blade-bone, as shown in Dias. 3 and 4.

Commence by drawing the back to measure, and the form to suit your taste and fashion; then draw Dia. 2, from point n to g is  $4\frac{1}{2}$ , the diameter of the arm; and point o is the middle,  $2\frac{1}{4}$ ; then apply No. 9, o to p, and No. 11 from p to i. Place the point i as Dia. 3 shows, and apply No. 12, then No. 13, and finish side-body; next draw a straight line from point p through q, and apply No. 14, as shown on Dia. 4, and place the back with a and h on that line; apply Nos. 15 and 16, and finish shoulder and scye accordingly. Lastly, apply Nos. 17 and 18, and finish the forepart to fashion and your own taste.

*The Sleeve.*—Take the diameter of arm measure,  $4\frac{1}{2}$ , point y, where the forearm seam is to come, is half-an-inch higher up than point q; now take off one-fourth, and you have 3 inches; then draw a straight line for sleeve, and mark those three inches down from point g to b, as Dia. No. 5 shows; square out from b to e, and mark on line g to e twice the arm diameter measure (9). Square out from point f to g half the diameter measure  $2\frac{1}{4}$ , make g a pivot, and sweep from g to e, give a quarter-of-an-inch at g, as dotted marks show, square e h with e b, and take off surplus round in front; finish the remainder to measure, and I am sure you will have a good fitting sleeve to every scye.

About the variations of point t, Dia. 4, and about straightness or crookedness generally, I shall be obliged to treat on in another article.

## Tailoring—Past and Present.

ESSAY READ TO THE  
CITY OF LONDON PRACTICAL TAILORS' SOCIETY.

By R. W. T.

This is a wide subject, and there is some difficulty in bringing it within the limits of a short essay, but the few ideas it contains may serve as preliminary to a more lengthened and interesting discussion of the topics on which it treats. In speaking of tailoring in the past, I do not attempt

to follow its history from the earliest times down to the present, that would be a laborious, if not an impossible task, even to a learned antiquarian, but my object is simply to throw out a few observations which my connection with the trade may have suggested. First, then, I would remark that the tailors' art is a necessity to drape or clothe the human figure, and has been a study with all civilised communities. It is probable that the idea of covering the human figure originated in warm climates from a sense of decency, whilst in cold climates it was required for protection and comfort. The form and character of the covering would be such as the ingenuity of the individual or the products of the country might supply. In the torrid zone vegetable substances, and in the frigid, skins of animals, or other material suited to the purpose. This law operates in every generation as the resources of the earth or of any particular country are developed; so with the advance of knowledge and civilization men adapt these resources to their necessities, their conveniences, and luxuries, and there can be little doubt but that the tailors' art, quite as much as any other, has marked the development and growth of civilization, together with the cultivation of intelligence in design, and ingenuity in the adaptation of material suitable to the requirements of each successive generation.

Having thus briefly stated my idea as to the origin of our trade, I must take a leap from its earliest rise down to a period within our own recollections, or at least within the memory of many of our members, say to the reign of the Sailor King, or from the years 1830 to 1840, in the times when broadcloth, at 25s. per yard and upwards, was cut chiefly by that very ingenious (if not scientific) method of cutting known as the old thirds. This period, I think, may be considered the Palmy days of tailoring, for masters at any rate, for no doubt in London and other large towns, master tailors were making large profits, there was then little or no competition, they could almost command their own prices, and many amassed considerable fortunes. The journeyman in those times assumed a dignified bearing: he was proud of his art, and jealous to maintain its position. But alas, the prosperity of the masters, and the dignity of the journeyman, were both to be disturbed. How this was effected I will endeavour to show. During the apparent lull which followed the Peninsular and Continental wars,

terminating in the Battle of Waterloo, men turned their attention to political and social questions, a cry was raised for the freedom of slaves in our Colonies, for the emancipation of Catholics from civil disabilities, and for a reform in the legislature, which should confer electoral rights on a larger portion of the community; and these measures achieved, other social subjects began to be agitated. The artizan complained that he was not sufficiently well paid for his labour, whilst the public thought that they were paying too much for their commodities, and simultaneously a demand was made by the workman for an increase of wages, and by the public for a reform in their tailor's bills, which also implied other tradesmen's bills as well; hence arose, if I may so term it, a revolution in the tailoring trade. A strike ensued, and the effects of that strike produced a radical change in its condition, affecting the masters, the workmen, and the public generally. By means of a great influx of foreign labour being imported into this country, the strike was frustrated and was of short duration; the consequence was that a large amount of unproductive labour was thrown into the market, and shrewd capitalists took the opportunity of utilizing this superabundant labour by creating ready-made clothing establishments, thus cheapening clothes for the wearer, and lowering the wages of the workmen, which is a sure cause for deterioration in workmanship.

Now then let me say a word or two on strikes. Are they necessary, and do they produce any good results to the workman? You will, perhaps, be ready to reply that the illustration just given proves that a strike is a failure and a great blunder, but after some consideration of the subject, and the experience of the last twenty years, I am of opinion that the workman is benefited eventually. It is true that labour is a commodity, and will always be regulated by supply and demand, and that strikes are often ill-timed. Still I maintain that too little respect has been paid to labour and too little pay has been awarded to the artizan for his skill and ingenuity. What inducement is there for a man to study his trade when the most that he can earn will barely keep himself and family decent, to say nothing of saving for sickness or old age, which is almost an impossibility? I am of opinion that as science and mechanical invention have made the accumulation of money easy to the capitalist, so the artizan who has often no doubt been of great service to the man of science in his inventions, should also share in the advantages which to some extent he has assisted to bring to a successful result. These remarks will not apply as much to the tailoring

trade as to other trades. But I will return to the tailor's strike of 1834. The rate of wages then paid, was I believe, 6d. per hour, or two days six hours for a dress or frock-coat, but as some of you know, few men could make such a coat in the time. Garments were then becoming very heavy. Coats were ranterd across the waist, and sometimes the side body, three holes in the sleeve, edged, and collar an interminable length. What man I would ask could, single-handed, earn 36s. per week on such coats as those; and in the country towns it was far worse. At Tiverton, in Devonshire, for instance, where I was apprenticed, the wages paid for a coat such as I have described was the munificent sum of 6s. 6d.; and for a waistcoat 2s. There were few women waistcoat makers in those days. I have known a man to work a whole week and earn 10s. White or buff cassimere waistcoats were paid 3d. extra, but they were well made, and no ordinary workman could make one of those waistcoats in less than nine hours. Just consider, 3d. per hour for a skilled workman. I saw the poor fellow to whom I now allude in London a few years since, terribly hard up, as the term goes, and no wonder. Had he ever the chance of being otherwise? I may also notice that the wages paid in Exeter, the provincial town of the county, was extremely low. For making a coat in 1840 the price was 8s. 6d., or day work the wages were 21s. per week, but the work being so heavy it was found that men could not earn the wages paid, consequently day work to a great extent was discontinued, or one man only was so employed for the purpose of teaching the apprentices. I think then, that under this state of things, the journeyman tailor was not to be blamed for demanding a higher rate of wages. Other artizans also, so far as my knowledge of the county goes, were paid at much the same rate, whilst the poor agricultural labourer was ekeing out an existence on 7s. or 8s. per week. How is it possible that men can live on such pay and support a wife and family. It is utterly impossible; they must subsist as the chameleon is said to do, chiefly on air. It is clear then that the condition of the working classes required some redress. And why, I would ask, were they allowed to remain in this depressed state. The chief cause, I believe, was their ignorance. Man is born as the wild ass's colt, and so long as he remains an ass so long will he be illtreated and imposed upon. Mark the difference in the condition of the working population since the spread of education—I mean more particularly as to their apprehension of the claims of labour, and it is to this perception that we must attribute the past as well as the present agitations for an

advance of wages and a reduction in the hours of labour. The classes above the workman have demanded that he should be educated, but with this proviso, that he does not take too much liberty, and that he will not try to prevent the scheming and pernicious portion of the community from combining to procure commodities at a price which is unremunerative to the tradesman and ruinous to the workmen. If this is not actually said it is implied. But how short sighted are those individuals, and what little use have they made of their own education to imagine that the working man can be educated and still submit to any improper restriction of his liberties, or not demand a fair remuneration for his skill and industry. But the question will arise, can higher wages be paid without injury to any particular class of the community? I would answer Yes. The large landowners of this country, the merchant princes, and the wealthy upper ten thousand, can well afford to pay higher prices for commodities and also for labour, nor in my opinion do they really object to pay more. We have had some recent examples of landowners and manufacturers giving an advance of wages to their employes without any pressure being applied. Let us hope that the advancing state of society in education and progress will have the effect of showing the possessors of wealth and the employers of labour how far they may justly concede to the wants of the workman, and also teach the workman where he should cease to make his demands.

After this little digression, I will return to the state of the tailoring trade. I have said that the system of day work about the year 1840 was to a great extent discontinued, but as it was the custom for masters to take apprentices it was necessary to keep one man so employed for the purpose of teaching those apprentices. It was also usual in provincial towns for masters to take improvers—individuals imported from some neighbouring village, perhaps the apprentice of a primitive sort of tradesman, whose vocation was what may be termed a house to house visitation, armed with sleeve board and iron, he and his lad would trudge away at early morn, returning again at dewy eve from some farm house where they would be employed making cord or fustian clothing for the whole of the establishment, rarely if ever touching cloth other than to turn the farmer's dress or frock coat, which was originally made at the market town; and by the way some of those worthies have risen to distinction if not to wealth. Early in this century there was to be seen in an obscure village in Yorkshire an un-

pretending sign-board, John Robinson (assumed), tailor. Goes out to work. And that same personage became president of the Wesleyan Conference. True it is that—

"Honour and fame from no condition rise,  
Act well your part, there all the honour lies."

Now then, as to the question of apprentices. Thirty-five years ago it was the rule of tradesmen to have two or sometimes three, who were regularly bound by indenture for a term of not less than seven years; and in passing I may observe that this affair of binding was an important epoch in the boy's history. It was an interesting event to himself and his friends, and too often it resulted in a drunken debauch with his shopmates. My inauguration was celebrated by imbibing a beverage composed of rum, ale, and eggs, rather a bilious compound, but on the wages earned to which I have before alluded neither the men nor their families were much afflicted with bile. This leads me to remark that a shop of workmen frequently demoralizes the youths who are thus placed under their influence, which may in some degree deter parents from the ordinary mode of apprenticeship; but a great reason for the decline of the system is that people just above the working classes now think it derogatory to apprentice their sons to the tailoring, or in fact to any other trade, from a feeling of false pride. Parents induce their sons to aspire to something higher than a working mechanic. They have the notion, and the boys echo the sentiment, that it is not so respectable as being a clerk, and very often we see a half starved clerk who might have been in a much better condition as a working man. Here also lies a difficulty in procuring educated workmen. Then again masters themselves, whilst deploring the decline of the apprenticeship system, are as a rule averse to taking apprentices. Poll the masters of London and other large towns where the best work is done, and where a youth might learn the trade efficiently, and you will find invariably that they shrink from the responsibility and the inconvenience it would impose. How then do we obtain workmen, and from whence come they? Chiefly, I believe, they are the sons of journeymen, who from necessity are obliged to employ their children in order to gain a livelihood, and too often a boy does not learn so well with his father as he would with a stranger, but oftener still he takes airs and leaves home before he is capable of making a garment, and probably never becomes an efficient workman. Then it must be admitted that our supply is derived to some extent from reformatories, if not also from prisons,

where it cannot be expected that good and skilful workmen can be produced. In proof of this I may advert to the large proportion of tailors in the statistics of crime. Yet among these even may be found talent and ingenuity: many whose origin is obscure frequently display aptitude and skill in their vocation and do credit to themselves and their employers. Still it will be urged this is not the legitimate way to procure good workmen, which I grant, but at the same time confess that, looking abroad on society and reflecting on the difficulties to which I have hinted, I am puzzled to find a better source until labour is elevated to its proper condition. Nevertheless I am not despairing but hopeful. I have faith in the world's progress, and believe that we shall always be able to find workmen of ability. A wealthy and prosperous condition of society demands excellence in art, skill in design, and ingenuity in construction, and to effect these results the production of skilful artisans will become an important question, and there are signs around us that the importance of this question is felt—it is seen that to neglect the cultivation of good workmanship would be a calamity and disastrous to the well-being of society. I believe that the question of labour and its remuneration will be so adjusted as to secure justice to the workmen without injury to the employer, and this result obtained, there is no fear that the supply of skilled artisans will not be equal to the demand.

I will now touch upon an important feature in the present state of the tailoring trade. We are apt to deplore and lament over the existence of the slop system, and the extent to which the ready-made clothing establishments are supported. But are they really so injurious as we seem to imagine? True, the system has created what is termed the middle-man, a creature the ugliest in all creation, who, vampire-like, preys on the blood and vitals of a large portion of humanity, whilst he himself thrives and fattens to repletion. Still this system has its uses; it is the means of utilizing the waste material, and employing the lowest and most unskilful class of operative who otherwise would become paupers or die of starvation, which, alas, is now the fate of too many; yet the evil might be greater. This labour and material is useful and even necessary to a large part of the population; the masses cannot afford to purchase high-priced materials, nor to pay for skilled labour,—besides, the nature and character of their occupations are wholly unsuited to the better class of clothing. Then consider to what an extent the population has increased during the last thirty years, and how the spirit of enterprize has discovered new sources of produce, and



opened up new markets for our labour. The exportation of clothing to the Colonies and various parts of the world is enormous, and this is chiefly of an inferior quality. It is worth while to visit one of these export establishments, and see the variety of colours and materials used in this class of business; it seems to give the idea that the inhabitants of countries who are emerging from a low state of civilization, delight in glare and flash, whilst the fabric may be that best adapted to the climate or the nature of their occupation. But those people, as they advance in knowledge and intelligence will also demand superior articles, better designs, and more skill in the manufacture, and this being so, it becomes necessary that we should have an increase of skilled artizans.

(To be continued.)

### Correspondence.

UNIVERSAL TIME LOG, SWANSEA.

TO THE EDITOR OF THE "WEST END GAZETTE."

DEAR SIR,—Will you kindly inform one who is a constant subscriber what is the uniform time allowed in London generally for dress and frock coats—that is to say, the number of hours at which a dress or frock coat *starts at, plain?*—the number of hours for morning coats, pockets with flaps or plait pockets, plain? the number of hours for single vest without collar plain, ditto with collar?

D B. vest with roll, ditto plain?

The number of hours for trousers with pockets? What I wish to arrive at is the generally understood number of hours at which garments are to start at in the London trade? I should also like to see the term "*plain,*" *defined.* What the makings of a garment is to be, so as to be a plainly made garment?

I am fully persuaded, Mr. Editor, that we shall never again have any peace in the trade with the men until there is, I may say, a universal time log—the time for each respective garment to be the same throughout the country, but differing in rate per hour according to locality, as it always did, and I suppose ever will.

You may answer this inquiry as a private letter, or in your next issue of the "GAZETTE."

I am truly yours,

ALFRED KING.

[The subjects which the queries of our Correspondent have mooted are of such general interest to the trade, that we prefer inviting the expression of the opinion of our readers, before we attempt the solution of such important questions. Masters and Foremen have really so much to do to carry on their business successfully, that it is important some general understanding should be arrived at, so as to avoid the cavilling and disputing with the workmen about the price of each garment he makes. This should be removed out of the catalogue of vexed questions, and we believe there is sufficient intelligence in the trade to do so if it be determinedly attempted.]

### BOOKS RECEIVED.

*Lenthicum's Journal of New York Fashions.*—We have just received the above journal for June, 1872, from the United States. We are agreeably surprised to find it so well got up. The paper, printing, and diagrams leave nothing to be desired. The Illustrations of Costume are very nicely drawn and printed, and distinctly exemplify the peculiarities of American style. There only lacks a variety of literary matter. Altogether our transatlantic brethren may be congratulated on having such a worthy exponent of our craft.

*L'Emanipazione Italiana. (Journal of Italian Fashions).*—A friend and correspondent resident in Rome, has forwarded us a number of the above new journal of fashion. It is so far peculiarly interesting to us, as it sets out with the same objects in view as we had ourselves in the commencement of this journal. We entirely agree with Signor Guiseppe Monticelli, that if the Italian tailors exert themselves the result will be certain: Italian tailors will not be obliged to copy foreign fashions, but will be able to originate fashions of their own. It is curious to observe that whilst the above American Journal is essentially got up in our English style, this follows more closely in the French, more particularly in the matter of their diagrams, whilst the letter-press is peculiarly Italian. The illustrations admit of improvement, but we can easily conceive the difficulties which the editor and committee have to encounter, we hope they will persevere, and we cordially wish them success in their new undertaking.

*Price List of James Platt & Co.*—A pamphlet, composed of 64 pages of letter-press, published by James Platt & Co., which contains their price-list and system of business now lies before us. We are certainly surprised at the number and variety of articles used in our business, as enume-

rated in the above list; and it must be a great convenience to have at hand a ready reference to the various kinds of goods, woollens, &c., &c., and trimmings, with their prices, which we may possibly want. The system of business explained in this pamphlet, indicates an amount of foresight, tact, and industry which it behoves every one to emulate. We commend the article on the fourth page, "Nil Desperandum," to the attention of our readers, as one which they may read and study, and possibly profit by, as it contains the enunciation of some sound principles of business with which we heartily concur.

### Plates of Costumes.

#### PLATE 1.

This plate presents a back and front view of a summer frock-coat, made of light angola or cheviot. It is a style which is much worn by gentlemen who have a taste for sporting, and is frequently seen in the most fashionable racing resorts. A certain style is given to these coats by cutting them long and easy fitting—a kind of half-frock overcoat it might be termed. For example, where you would cut an ordinary frock 34 inches, these should be made 36 or 37, or even 38, inches long; and if 18 breast, take  $18\frac{1}{2}$  tape to cut them by. Some gentlemen have pockets placed in the waist-seam, without any flap or welt, but simply faced: and a slit seven inches, left so as to admit the hands. The seams of these coats are frequently lapped, and the edges doubled stitched. The buttons are best covered with the same material. The outside collar may be of velvet to match, or of the same material as the coat.

#### PLATE 2.

There is a somewhat novel style of lounging jacket made by some houses this season, which looks smart, and is suitable to the purposes of these coats. We have only given a front view of it on this picture. It buttons down the front with four buttons, so that it can be worn without a vest on a hot day. It fits close to the figure like a morning coat: care must be taken to keep them well in at the bottom, and to cut the backs broad at top and narrow at bottom—say eight inches across to the scye, and six inches at bottom, so as to give an appearance of breadth by means of the side lines; and the back-seam must be hollowed at the waist. If attention be paid to these details, we can assure our readers that they can produce

a tasteful garment. We have made some for young gentlemen, and cut away the front like a morning coat, which button two. Three patch pockets are placed on, and the edges are double stitched.

The remaining figure shows a style of morning coat which is generally worn by those who do not care to follow fashion's fickle changes. The material is a fine diagonal, either blue or black. It has a medium turn, with a notch one inch long, and collar end to correspond—the corners are slightly rounded. There are flaps in the waist-seam; but the pockets are placed in the plaits. The sleeves are cut short, and about 12 inches wide at bottom, so as to show the large white cuffs which are now worn. The edges are bound with a mohair braid; cuffs are formed by the braid  $3\frac{1}{2}$  wide, and two, sometimes even three, holes and buttons are placed in the cuffs. When flaps are placed in the waist-seam, it is preferable to cut the waist a half-inch longer at least than when there are no flaps, as it produces a better style.

The Vest for ordinary wear is of the same material as the coat; and for best or half-dress wear, is of fine white drill. We strongly recommend white drill vests to customers, as each must have at least two, and frequently they will order half-a-dozen. With single-breasted morning coats they are worn single-breasted, with or without collars—when worn with frock-coats they should be double-breasted.

The trousers shown on this figure is of shepherd's plaid, many of which are worn at present. We have made up a very pretty blue check, which was much admired. Trousers are cut in the military style, slightly coming over the boot. A black twill morning coat, white drill vest, and shepherd's plaid trousers form a most becoming and gentlemanly suit.

### Plate of Diagrams.

Dias. 1-5 are illustrations of Mr. P. Vetter's Admeasurement Coat System.

Dias. 6-7.—The commencement of a series of articles on Trousers Cutting, by our esteemed contributor Mr. James Odom, is exemplified in these two diagrams. Their continuation will, no doubt, be looked forward to with interest by our numerous readers.







Fig. 100. — Dress of the English, 1872.

July 1872.

Plate N° 1

THE WEST END GAZETTE

ENGLISH COSTUMES.



For all the information required

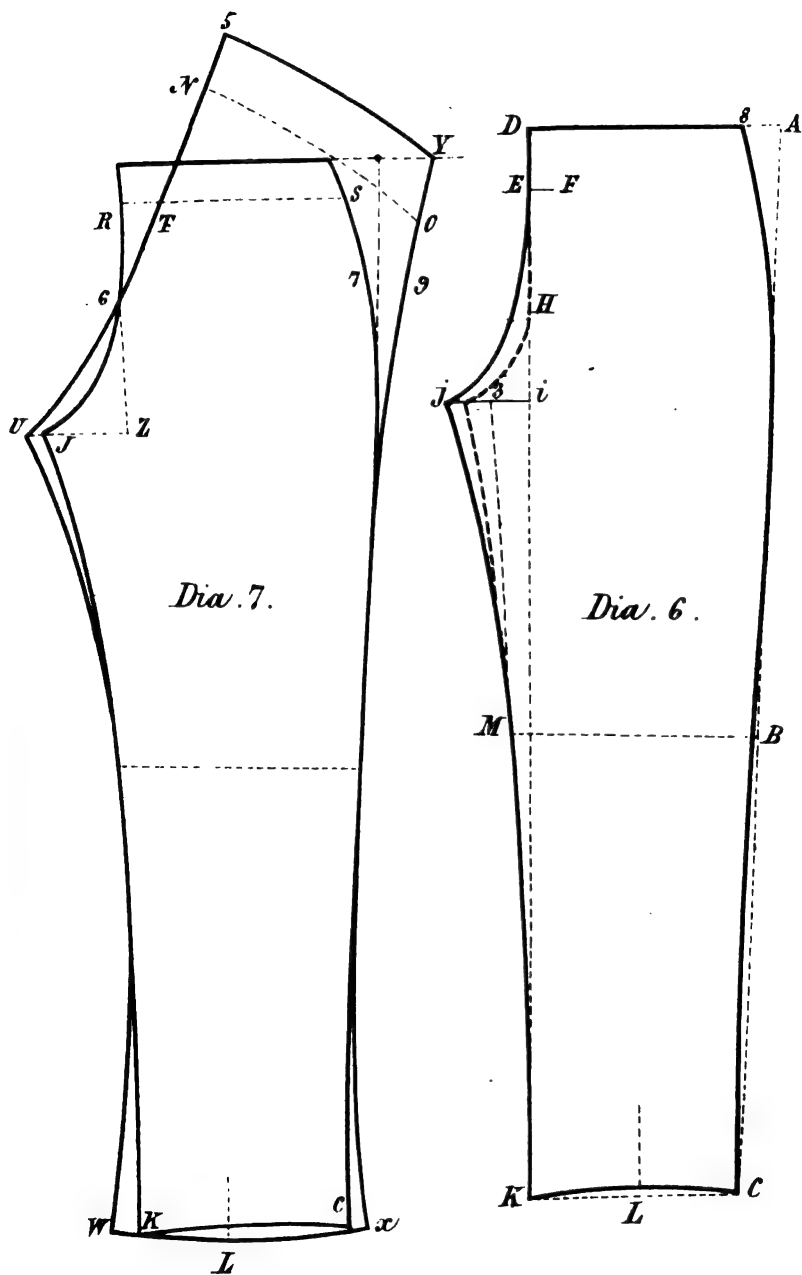
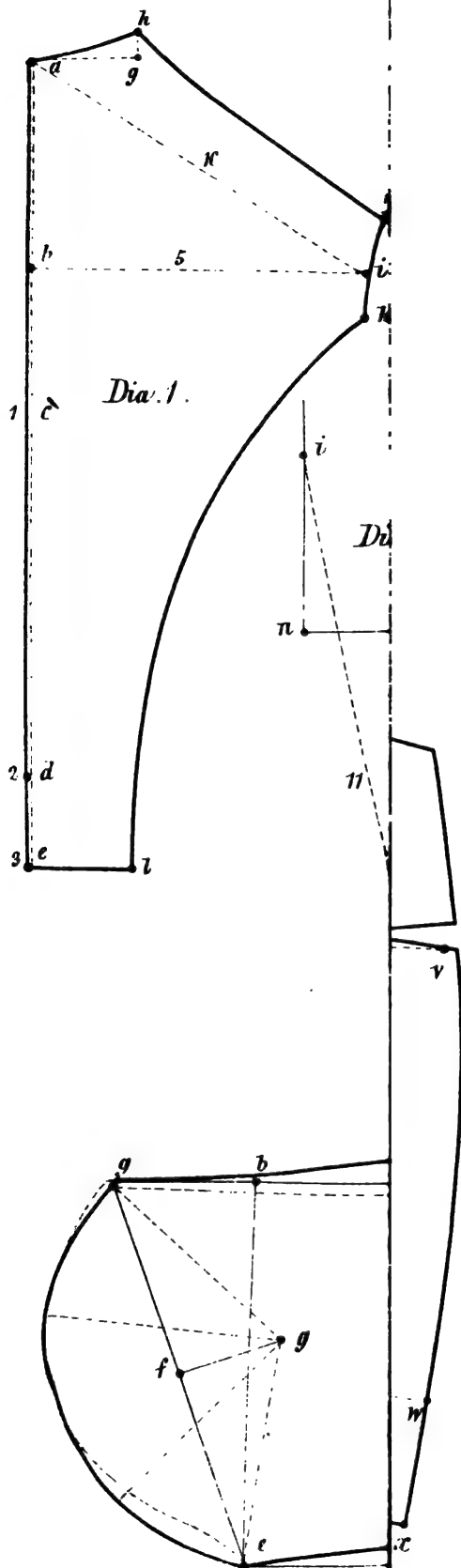
July 1872.

Plate N° 2

THE WEST END GAZETTE

ENGLISH COSTUMES.









THE  
WEST-END GAZETTE  
OF  
Gentlemen's fashions.

VOL. 11.

AUGUST, 1872.

No. 122.

**West-End Gazette System of Cutting.**

ADAPTED TO ADMEASUREMENT.

*(Continued from page 42, Vol. 10.)*

Some cutters have a decided preference for admeasurement systems of cutting. To meet in some degree their wants we have shown how some check measures may be applied in the working out of this system by those who prefer it.

It will be admitted by all admeasurement cutters that although sometimes they meet with the greatest success, at other times the results are not equal to their expectations, and that in the hands of an inexperienced cutter a divisional system is safer. What all cutters desire to arrive at is a knowledge of the degrees of difference which the body before him presents to a proportionate one. There are two ways of endeavouring to arrive at as near an approximation to exactitude as is possible: the one is by a careful observation of the figure and a calm consideration of its peculiarities to endeavour to form a sound judgment of its requirements; the other plan is to measure the more prominent parts of the body, and by a comparison of these measures to aid the mind in forming a clear and exact perception of the figure. We are of opinion that measurement may be so used as to be serviceable to every cutter in aiding him to judge the degrees of difference.

There are two ways of applying check measures. The coat may be first drafted according

to judgment, and then the check measures applied afterwards as a corrective or aid to judgment, or else the measures may be applied in drafting the garment, as we have here shown.

**DIRECTIONS FOR TAKING THE MEASURES.**

In the first instance take the breast and waist measures (18B 16W); then natural waist length ( $16\frac{1}{2}$ ), fashion length (18), and full length of garment (34). Now make a mark on the back seam one-third of natural waist length from nape of neck ( $5\frac{1}{2}$ ), another mark just above hip-bone from and in a line with the natural waist length at a distance of one-sixth of breast measure and one-fourth of waist measure (7). Take length to elbow and full length of sleeve (20, 32); now proceed to take the cross measures, which can be taken either over the coat or on the vest, with one exception, viz., Measure No. 1. This measure must be taken easy on vest and tightly over the coat.

No. 1.—With your left hand place the end of the tape on the nape of the neck, carrying it over right shoulder close to the front of arm, continuing the measure under the arm to the back seam on a level with bottom of scye (24).

No. 2.—Still holding the tape at the nape of the neck, pass it over the front of shoulder to the mark at hip point (20).

No. 3.—Now from nape of neck bring the tape over the blade-bone down to the mark at hip point (19).

For height of shoulder, place the end of the

tape on the point marked on back at one-third natural waist length, carrying it over the shoulder to the mark at hip point (23).

The measures will appear in order book thus : 18, 16,  $5\frac{1}{2}$ ,  $16\frac{1}{2}$ , 18, 34, 20, 32 (24, 20, 19, 23, 7).

It will be seen that we have introduced four additional measures. In taking No. 1 measure it will nearly always be found that the half of this measure gives the pitch of the fore arm seam. Three-fourths of this measure should be taken to form a scale by which to cut the system points of the garment. For corpulent men this is particularly useful, as it produces a close fit about the shoulders and adds the surplus stuff where it is required, in the front. No. 2 is the front balance measure, and No. 3 the back balance. In well-made men No. 2 is about an inch longer than No. 3. When No. 3 is less than one inch difference, it may be at once concluded that the client stoops or is thin in the shoulder. No. 4 gives the height of shoulders.

*To form the Back (Dia. 1).—*Mark from A to B one third of natural waist length, to C natural waist, and to D style length. It must be remembered that for low or high shoulders, &c. the distance from A to B must be increased or lessened to the extent of the disproportion, otherwise the position of the back scye would be incorrect. From A to F square, with back seam, mark one-sixth of scale (3), and square with this line upward to G,  $\frac{5}{8}$  of an inch, square B to H, and mark 1 to  $1\frac{1}{2}$  inches more than the width of back, drafting the back scye to I, as shown on diagram ; the width, &c. of back is left to taste or fashion.

*To Draft the Forepart (Dia. 2).—*Draw the perpendicular line from A to E. Square the horizontal line O L by O E. Mark from C to L half the scale (9 inches). From C to K half No. 1 measure (12 inches), and from C to J the breast measure. Square the line L M by L J. Square the perpendicular line K S O by K J. Mark at O from K half an inch less than No. 1 measure (it will be found that the distance from F to K will measure in the oblique direction

half of No. 1 measure, hence the necessity of making the distance from K to O  $\frac{1}{2}$  an inch less). Mark at S from K one-third of natural waist length, and draw the line S T square with S K. Mark from O to F one-sixth of scale, and square by the line O S. From F draw a line to D square, with O F. Make F a centre, and measure towards M the length of No. 2 measure (20 inches) and cast curve 1. Now measure from M to N on curve 1, one-twelfth of scale. Draw the waist line square with the line C E through point N. Draw the oblique line from L to N. Measure up from M on the waist line to A, the length of No. 3 measure (19 inches), and cast curve 3 M to be the centre. Add one-sixth of the breast measure, and one-fourth of the waist, and mark the distance from M to P (in this instance 7 inches), square P R by waist line. Make point N a centre, and cast curve No. 2 to length of No. 4 measure (23 inches). Place the top of back point A on the curve 3 and the back seam in a line with A C E, and in this position mark the top of side seam ; now form remainder of side seam as shown on diagram, bringing in the back, so that C diagram 1 may rest on the line P R, allowing a trifle of spring at bottom. Lay the back with the point A resting on the line O F, the shoulder neck-point on the line F D, and point B of the back touching the curve line 2 ; mark the shoulder-seam, dropping it about half an inch at scye-point and form the scye as shown on diagram. To form the neck, draft the gorge as illustrated, the top of the front resting on the line S T. Now measure from J to V  $2\frac{1}{2}$  inches for making up, the wedge from L M to N to be taken out (unless the waist measure exceed the breast, and in that case it must be drafted as explained in previous numbers), and below the waist line a little spring given for ease to hips. Mark the length of side-seam by back, hollow waist-seam  $\frac{3}{4}$  of an inch, make the size of waist one inch more than waist measure for making up, form front line from T through V to W.

(To be continued.)

## Gentleman's Highland Shooting Jacket and Vest.

So long as gentlemen practice that semi-barbarous sport of shooting, and delight to roam o'er hill and dell, clad in the garb of the native mountaineer, although doubtless somewhat modernised, so long must we tailors combine our judgment and skill to supply them with garments at once easy, suitable, and becoming. There is probably no costume, which exhibits more diversity in style than the *garb of Old Gaul*, thereby causing some difficulty in selecting a style popular enough with gentlemen of the highest class of society (who it may be said wear it only as a shooting costume), to be illustrated in a so purely practical journal as the WEST-END GAZETTE.

The style represented may however be relied on as being the most approved, and worn by gentlemen when they engage in this their favourite sport. It being so plain, it is quite unnecessary for me to enter into details, merely reminding those who may use these diagrams that judgment must be exercised when forming the arm-hole and sleeve-top, so that the client may have sufficient freedom when in a shooting position. The scye shown on diagram I would recommend to be taken as a criterion, but then it must be remembered that as there are scarcely any two individuals whose arms occupy exactly the same position on the body, it must therefore follow that the scye must be adapted to every individual.

The height of neck, when not properly attended to, often disarranges the scye-points and removes what ease would otherwise exist from the proper locality. However, as every practical cutter is conversant with these things, I shall desist, and show how the diagrams are to be reproduced and made up.

To form the back of jacket, first mark the points on the line A B, from A to C.  $\frac{3}{4}$  of an inch, to D  $4\frac{1}{2}$ , E  $7\frac{1}{2}$ , G natural waist length ( $17\frac{1}{2}$  from A), B the length the jacket is required to be made. Then mark out A to H  $2\frac{3}{4}$ , for width of back at J  $8\frac{1}{2}$ , to K 8. The back is made invariably narrow at natural waist and bottom in all styles of Highland jacket, in this instance from G to L 5, and from B to M  $4\frac{1}{2}$ . The back being cut whole, without a centre seam, the pattern is cut hollow,  $\frac{3}{4}$  of an inch hollow at G, the material being shrunk to it. When the jacket and vest are made from checks, which is very often the case, this a great advantage.

There are no vents in this style, gentlemen

generally being very adverse to the slightest semblance to the doublet.

The breast is formed by marking on the line A B at C 3 inches, D  $4\frac{1}{2}$ , E 8, J to correspond with natural waist line on back (18), B as required (27). Having draughted lines out from these sections, mark out from A to M 8, from D to N  $14\frac{1}{2}$ , from E to O at front of scye 6, to K  $15\frac{1}{2}$ , from J to P 5, L (to L  $14\frac{1}{2}$ ), and from B to X 12, then form the out lines according to diagram, the remaining points being in plain figures. The fish under the arm is almost indispensable, the side-seam being so far over on the back. The patch pockets shown are invariably placed on tweed jackets of this order, with flaps, having a hole and button.

The sleeve is quite plain, with a cuff, having two holes and buttons, to form it on line A and B, C is one inch from A, D  $3\frac{3}{4}$ , E 13, M 24, B 26, from A, F is  $5\frac{1}{2}$ , on the line C G, X is  $2\frac{1}{4}$ , and G 9, H  $9\frac{1}{2}$ , B to K  $5\frac{1}{2}$ , hollow the fore-arm 1 inch at E, and complete as shown; care should be taken that the point D is not made too low when a larger tape is used, the measures to which the diagrams are arranged, being 18 breast and 16 waist.

As the vest is very often made without a collar, I have arranged a diagram of that style. It can be reproduced by making the points on the line A B, T distant from A  $1\frac{1}{2}$  inches, K 7, N 10, X  $17\frac{1}{2}$ , P 21, and B 23, on the line A C, make C  $7\frac{3}{4}$ , from T to D 2, from K to E 4, V  $10\frac{3}{4}$ , from N to M 12, from X to J 11, hollowing the side-seam at X  $\frac{5}{8}$  of an inch, B to L  $9\frac{1}{2}$ , the outlines as represented by diagram, the only peculiarities of the vest being a trifle longer, and four pockets with flaps, the lower ones being  $6\frac{1}{2}$  inches in length, the upper ones 5 inches, one of these is the fob, the other for a cap-pouch; the fob has a small hole above the pocket mouth, so that the watch-guard may pass through, and be worn round the neck under the vest: this arrangement is preferable for a shooting vest.

The back may be obtained thus: A to O on the line A B  $4\frac{1}{2}$ , D  $11\frac{3}{4}$ , B length required, from A to E  $2\frac{3}{4}$ , O to H 8, D to J, and B to M to measure, a trifle over the ordinary allowance being given. There being no neck bit, the back is cut higher than ordinary, and interlined with linen.

Having endeavoured to make these remarks and instructions as plain and complete as possible, I trust that they and the diagrams will be of service to many at the present season.

Yours respectfully,

J. EWEN.



## Introductory Remarks on Dr. Wampen's Works.

Perhaps I could in no better way introduce the remarks that I shall make on Dr. Wampen's Works, than by stating the principal reasons which induced me to send them for publication in your valuable and impartial journal.

In the first place, I have the hope that these articles will in some small degree be useful to those who are just entering on their cutting career. Of very few indeed can it be said, that they started with sound principles as the basis of their methods, while of the vast majority it may be predicted that they began without any fixed principles at all. For under the specious names of "rule" and "system," our teachers of cutting lay before us what after all is only a model, in most cases a very imperfect one, with deviations, often erroneous, for the different sizes and various structures. The bulk of our trade literature is, I regret to say it, only a too faithful copy of this mode of procedure. On all sides we are burdened with a weight of models. But how *these very models themselves* are produced, or what laws govern their variations,—*these* are subjects that, with rare exceptions, are never touched upon. The springs by which these puppets are worked lie hidden deep out of sight. Hence the young cutter has an exceedingly laborious task set before him. He has to work out a peculiarly difficult problem before he has got the necessary elements in hand for its solution. Some of the best years of his life, when he is full of youthful enthusiasm are generally spent in acquiring a knowledge which might just as well have been obtained beforehand. The artistic element in his nature is cramped and impeded, because so much of his attention is necessarily taken up with the mere fitting of the human form. Now this ought not to be so. Many suggestions have been made to remedy the evil. But of this I am deeply convinced, that just in proportion as the works of Dr. Wampen are studied and understood, will the mist of ignorance which hangs so heavily over our trade be cleared away. I have a vivid recollection of a very painful period in my own experience, when I was held in thralldom by uncertainty. With gratitude I acknowledge my indebtedness to Dr. Wampen for what little insight I have obtained as regards the scientific principles of our art. And if these articles should be the means of enlightening any one, and leading them to see that there really is some ground for certainty in cutting, other than a mere dependence upon their

native abilities, or of stirring them up to examine Dr. Wampen's works for themselves, my labour will not have been altogether in vain.

But, Sir, I am not very ambitious to set up for an exponent of Wampen. I am too conscious of my own inability for such a task. Hence I write more in the hope of being taught than for the purpose of teaching. There are many of your subscribers who have a far more intimate acquaintance with Dr. Wampen's works than I possibly can have. And though I have no doubt but that the very effort to make these works better understood will increase my own knowledge of them, yet I do trust that many will generously come forward to correct my errors and supplement my defects. I should like to put many of my remarks in the form of questions, if you or some of your readers will only be kind enough to answer them. For there are many of the passages that are confessedly obscure; and though commentary often serves to still further darken the text, yet in the present case I am sure there will, in the multitude of counsellors be wisdom, if only we set ourselves earnestly to find out the truth. That Dr. Wampen can be understood, at least sufficiently well for all practical purposes, is most completely evidenced by the "W. E. G. System," now appearing in your columns. Let us *mutually* endeavour to sweep away this standing reproach to our trade,—that an Author who has written so much for our benefit, should be so little understood and appreciated.

Still, another reason influences me. I have on more than one occasion reaped considerable benefit from your columns, and I feel it to be my duty to do all I can in return. It may be that I shall be able to accomplish little, but every little will be a help. For a time will come, I believe it is not far distant, when comparative cutting will be elevated to the rank it ought to occupy; and then those vast materials which at present seem only to block up the path, will all be hewn into shape, and out of them a stately edifice will be erected. Even now every cutter is more or less eclectic. He picks up a new idea here and another there, till all his methods appear to him to be sound and complete. What is wanted is to thoroughly collate these various methods; to point out wherein they differ and in what they agree, and thus to lay the foundation of what may be called the Science of Experimental Cutting. Does it not seem strange that with so great an abundance of materials, such a work as this has never been performed? It will be found that the same retarding cause (ignorance of principles) which operates so power—

fully in the production of models is in full force here. We want a medium of comparison before we can advance to such a work. Now Dr. Wampen, by laying down the principles of cutting, has thus furnished us with a test by which we can discriminate between the false and the true—the permanent and the fleeting. *Even in this respect*, I think I shall be rendering some small service to your readers in calling attention to Dr. Wampen's works.

Here I may add a hint, which may not be out of place: I hope that no one will be too eager to fix upon final results to the disregard of principles. Dr. Wampen, I am sure, would not thank anyone to copy his models without understanding the laws of their formation. In our industrial art, how to produce a model is everything; the model itself, in the hands of the untaught, is of no value at all. As an eminent cutter lately remarked to me, "Dr. Wampen has furnished us with principles: we must make our systems for ourselves." The acquisition of knowledge, and the cultivation of our own faculties should be the proximate end of all our efforts.

I may just state, that the principle I shall follow in endeavouring to explain these works, is to make Dr. Wampen his own interpreter. I shall try to treat him as a scientific man ought to be treated—to take his works as a consistent whole, each part of which has a distinct relation to the other. Thus, when any point in connection with the models appears dark, and requiring explanation, I shall endeavour to do so in the light of the Anthropometry, and not as some would, treat them as if they were inconsistent and contradictory.

## Tailoring—Past and Present.

ESSAY READ TO THE

CITY OF LONDON PRACTICAL TAILORS' SOCIETY.

By R. W. T.

(Continued from page 7.)

There can be no doubt that good clothing is required as much at the present time as ever it was, but it is a fact beyond dispute that the tailoring trade is sadly deficient in good workmen, and how to improve the quality of our workmen is a problem difficult to solve, and to help its solution I would first of all suggest that employers should encourage and promote the interest of those men who have ability in their craft, and likewise, when possible, to instruct those who are desirous

to become efficient. But I believe the most effective way to procure good workmen would be to establish some sort of institution or guild similar to what exists in many of the Continental towns; and why is it that enlightened England is so far behind in this respect? With all our boasted knowledge, we yet fail to perceive some of the essentials requisite to the improvement of our social condition, and I hold that the elevation of our artisans is of paramount importance. Why should not we, as tailors, be able to offer prizes annually for the best-made garment: say, for instance, that ten pounds should be given for the best made coat; seven pounds for the second, five pounds for the third, and three pounds for the fourth; this would be an incentive to excellence, and what a stimulus it would give to young men in the trade to gain such a distinction? Then a great cause for the decline in workmanship is the want of association. Since the practice of home-working has become so general there is little intercommunication of ideas amongst workmen, and I am not so much advocating the system of working in shops; this may have some advantages, but it has also many disadvantages. A man can earn more money at home than in a shop; he can have the assistance of his wife or children, and a great deal of work may be done under his superintendence quite as well by them as by himself; but what I mean is, that there should be clubs established where men might meet together of an evening and discuss questions relating to the trade. A lecture or essay might occasionally be given by an employer or a workman of practical experience: this would produce emulation in the artisan and give respect to his employment. But to effect these objects we want funds, and an organised staff to bring them into operation, a difficulty not easily overcome. Then the social condition of our workmen must be improved: at present he is sadly demoralised, his home is the abode of wretchedness, and squalor, from which he seeks relief, too often in degrading recreations; and how is this to be done? Perhaps you will be inclined to say it is impossible, or at least very improbable. I admit that the regeneration of the journeyman tailor is very remote, but I maintain that he cannot be exempted from the general law of progress; his condition is more hopeful now than it was thirty years ago, his labour is less, and his pay is much greater. But I have great hope, not only for the working tailor, but the working classes generally, that the Educational Act now in operation will effect a mighty change in their condition, socially and morally, and to the members of School Boards I would say, "Never mind the 25th clause of the Education Act, don't trouble gutter children with

speculative subjects on which no two persons are agreed, but give the boy an education of a practical character, with a good moral tendency, teach him to have an aim in life, teach him self-respect and self-reliance"; this, in my opinion, is the true end of education. The man possessing these qualifications will command respect and esteem; he will also raise the character of his occupation and instead of labour being degrading and repulsive, it will become honourable and attractive.

In conclusion, let me observe that the future is hopeful; there is no cause for despair. I have faith in the world's destiny, and believe that perfection is the goal to which it is tending; let tailors take courage, as the resources of Nature and Art are developed and taste cultivated, so will good workmanship be demanded and obtained, and a sense of right will predominate that shall give a fair remuneration for that workmanship. No fear, then, that the tailoring trade will decline; be assured that the tailors' art will ever keep pace with the improving state of society, and that it will be awarded its proper place in the annals which hereafter may record the achievement of industry and skill.

R. W. T.

### Sewing Machine Manufacture.

A VERY interesting account of the progress of the manufacture of sewing machines has appeared in the columns of a cotemporary; but as it is a journal which is not likely to come into the hands of many tailors we have extracted it for the edification of our readers. They will no doubt be as interested as we were with the account of the numerous delicate processes which parts of these machines have to go through, and of the exactitude and finish which is required to turn out a good machine. We must all hear with pleasure that this business is now being carried on on an extensive scale in England, and heartily hope that it will extend still farther.

Within a few years what changes have been wrought in almost every form of mechanism, while some which now finds employment for thousands of hands have been entirely created anew. Messrs. Nussey and Pilling's extensive sewing machine manufactory, Park Works, Leeds, is a conspicuous illustration of the fact. It is beyond a doubt that the works of this firm, who have made their name famous as the manufacturers of the Tudor, Little Stranger, and Wheeler

and Wilson sewing machines, has become one of the principal branches of industry in the commercial capital of the West Riding. Perhaps our readers are not aware that the manufacture and trade in sewing machines was, up to the year 1865, almost entirely absorbed by gigantic American joint companies. English capitalists up to that period fought shy of the business, why they did so we are at a loss to understand, because, as a monetary speculation, it had proved one of the most successful enterprises in which capital had been invested in America. No doubt there were men in England at that period who looked with sorrowing eyes upon this valuable trade slipping through our fingers into the hands of our enterprising cousins across the Atlantic at a time when the British artizan was perambulating the streets of our manufacturing towns in a half-starved condition. Messrs. Nussey and Pilling, of Leeds, were amongst the first of the very few Englishmen who embarked in the manufacture of sewing machines on what may be termed an extensive scale. Immediately on commencing their present works, they introduced the newest and most improved machinery for the purpose of milling, drilling, cutting, planeing, sliding, and turning the various parts of the sewing machine. They constructed special tools, such as gigs, adjustable gauges, and templets, 123 of which they have in daily use on the Little Stranger, 132 on the Wheeler and Wilson, and 145 on the Tudor sewing machines; they devised a number of mechanical appliances before unheard of, and worked out the division of labour problem to its minutest details, until they had reduced the manufacture of sewing machines to such a state of simplicity that a ploughman might become a mechanic in a very short time. Their workshops, which are well lighted and ventilated, and divided into departments, each department having an inspector, whose duty it is to examine and pass all the various parts of the sewing machine pertaining to his division; this arrangement prevents defective pieces being worked up in the machines, and also ensures that each component part fits with perfect accuracy, as they are each carefully tested by gauges corresponding with those used by the men from whose hands they come. If any defect is found it is returned to the department from whence it came; this arrangement prevents the workmen from attempting to pass bad or defective work; it also has a good effect upon the men by cultivating a habit of turning out his work in a workmanlike manner. It will give our readers a better idea of the extent to which the division of labour is carried out by Messrs. Nussey and Pilling when we state that each machine passes through more than 100 dis-

tinct processes, each by a separate workman. For instance, the Wheeler and Wilson machine in course of construction passes through 126 most delicate processes, and to secure the greatest exactness and uniformity, they have for the rotating hook alone thirty-seven special and distinct gauges. After the machines have passed through all the various stages from the foundry to the fitting room, and after the fitting process is completed, they are placed upon a long table, provided for their reception, and supplied with the requisite gearing for running them by steam power; each machine is thus put through a severe trial to test its soundness and running qualities, after this it is sent into what is called the testing-room to pass its final examination and inspection. It is then taken in hand by an experienced operator, by whose manipulation it is made to produce specimens of sewing which guarantee that it is fit to go into the household or factory as the case may be.

We heartily congratulate the people of Leeds on the possession of such an important branch of manufacturing industry among them, and that they have such men as Messrs. Nussey and Pilling, who have had the courage to risk their capital in competition with wealthy American manufacturing companies, who have used every effort to keep the British manufacturer of these useful domestic articles out of the market altogether.—*The Ironmonger.*

### Correspondence.

TO THE EDITOR OF THE "WEST END GAZETTE."

HEAP OF STUFF IN FRONT OF SCYE.

Workington.

SIR,—Can you inform me of the cause and the remedy for a heap of stuff in front of scye of morning coat.

An answer will oblige.

Yours truly,

J. NAPIER.

The evident cause of the defect which you state is, that the Morning coat is cut too straight, which causes the coat to be close on the chest, and throws a lot of stuff in the arm-hole. The way to test this is, when you try the coat on the customer and find it has this defect, rip the shoulder-seam and let the neck point go forward

until the scye fits cleanly; you will then let out the usual at shoulder scye point, which every careful tailor leaves, the same quantity as your neck point has advanced forwarder than the back, and your coat will fit. You can test this remedy yourself. If you are making a coat for a customer who carries his neck, say one inch, forwarder than you do, put the coat on yourself; you will find that the shoulder neck point will take its position. The extra cloth will be thrown into the scye, and a large plait will be formed from the scye to the button.

### MR. P. VETTER'S ADMEASUREMENT COAT SYSTEM.

DEAR SIR,—I will endeavour to give the necessary explanation of the variations of point "t" in my system for cutting coats by admeasurement, in such a way as not to be too complicated, and not to take up too much of your space.

The point "t" will be varied—firstly, if the figure has high shoulders, then for every degree of that height the shoulder must be cut straighter and the collar put longer on accordingly, so as to throw the cloth on the place required; secondly, if the figure is erect, then in that case measure No. 13 will be shorter and No. 14 longer. For this conformation the shoulder point "t" must be cut some degrees more crooked. But should the erect figure combine high shoulders with erectness, then the height of shoulders must be taken into consideration, as high shoulders require a straighter cut and longer collar, as I said before.

Should measure No. 9 be too much out of proportion, it is better to draw the line for point "t" from a proportionate point.

Suppose measure No. 9 should be  $8\frac{1}{2}$  instead of  $7\frac{1}{2}$ , point "t" will become too crooked. In this case it is better to take 8, but to apply all other measures to  $8\frac{1}{2}$ .

One cutter should not say "I prefer a straight cut," and another "I like a crooked cut" coat. The true principle of cutting is to pay close attention to every variation in the form of the figure and to cut accordingly. When this is done, a coat may be cut much more crooked if it is worked up by skilled workmen, especially frock or dress coats, which are to be worn open, for a crooked cut gives these garments a nicer form and appearance.

In my "System" the diameter of the scye is calculated by measure No. 8a now, as some may experience difficulty on account of the different

sizes of blade bones. It will be better to take No. 16 full scye measure. Suppose the entire scye measure is 16, one-eighth less gives 14. Now the diameter of a 14-inch circle is  $4\frac{1}{2}$ , and so for every proportionate size.

I am yours,

P. VETTER.

### Plates of Costumes.

*Highland Costumes.*—We have provided for the inspection of our patrons, two most appropriate figures, viz.—a Scottish lord and his gillie, in their native garb; they are copied from especial photographs taken on the spot, so that they may be relied on as accurate representations of a Scotch nobleman with his attendant, attired for deer stalking. So long as hunting and shooting are aristocratic sports, so long will the Scotch dress have a charm for those gentlemen who require perfect freedom for all muscular movements. Our duty of describing these figures is considerably lightened by the article and diagrams, which our fellow member and correspondent, Mr. John Ewen has contributed to this number. We hope our friends will now be placed in possession of the information they require on the subject.

*Shooting Costumes.*—With a view of making our illustrations complete, we have added two farther illustrations of shooting costumes. The first is that of the old fashioned shooting coat, with flaps and pockets in the waist-seam, a flap breast-pocket outside the left breast, and a cap pocket in the waist-seam. This class of coat should be cut half a size larger than an ordinary coat, plenty of spring should be allowed at the hips; and it should button easily from top to bottom. The style requires the waist to be cut two inches longer than the natural waist, the back must be cut broad, the buttons at hip being at least six inches apart.

The waistcoat must be cut at least one inch longer than an ordinary vest, and has four pockets with flaps. A pair of knickerbockers and leather gaiters complete the suit. The material is generally of stout tweed or Scotch cheviot. The buttons are of vegetable ivory to match.

There is a style of shooting dress which is gradually becoming more popular amongst sports-

men, it is that which we have shown on the remaining figure, and is called the "Norfolk Blouse" or "Shirt." It is asserted by those who wear them, that they permit of greater freedom of movement to the limbs than any other kind. They are made up in various styles, with one to three plaits in the back, and plaits in the front to correspond; the collar is made to roll, to button up, or to stand; two patch-pockets are placed on the skirt, and two breast-pockets are placed underneath the folds. Some cut them like a full lounge, others with a waist-seam and skirts; a belt, with two holes and buttons, is placed at the waist; the sleeves are full in at the wrists, like a shirt sleeve, and a cuff, with a hole and button, is put at the wrist. A vest can be worn or not at pleasure; knickerbockers and gaiters complete the dress.

### To our Correspondents and Patrons.

We fear that we should appear unmindful of favors, if we did not acknowledge the numerous congratulations we have received on the improved appearance which our GAZETTE presents in its extended form. The Committee have long felt that this was the next improvement to be made. We shall hope for, and confidently rely on receiving, the support and assistance of our numerous members and friends, both in communications of interest and recommendation to subscribers. Meantime no effort on our part will be spared to maintain its present high reputation, and even to add to its value.

### Plate of Diagrams.

Dias. 1-2 are an adaptation of the "West End Gazette System of Cutting" to Admeasurement.

Dias. 3-7 are models of Highland Shooting Costumes, contributed to our pages by Mr. John Ewen.







1. Wm. G. & Co. Lith. & Print. 10, Abchurch Lane, London, E.C.

August. 1872.

Plate N<sup>o</sup> 1

THE WEST END GAZETTE





File 111, page 1 of 100

August. 1872

Plate No. 2

THE WEST END GAZETTE

ENGLISH COSTUMES.

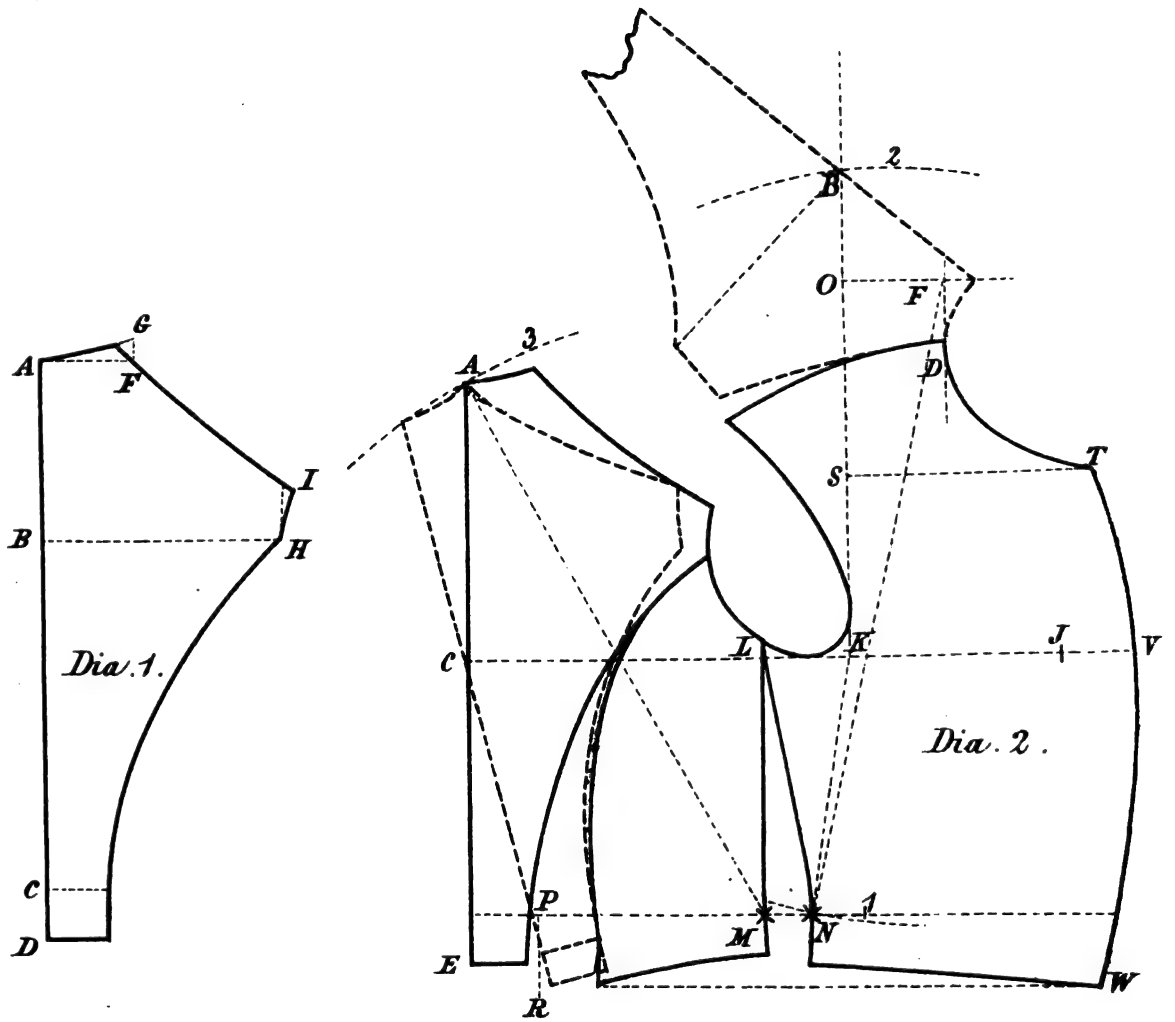


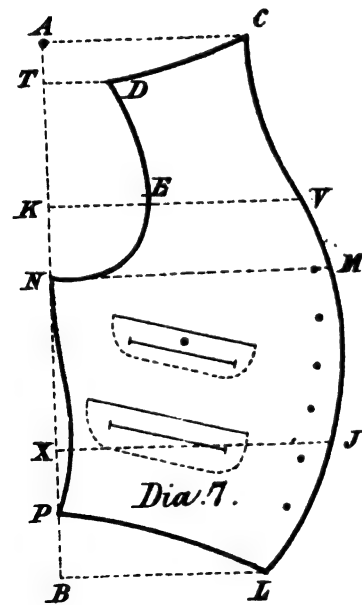
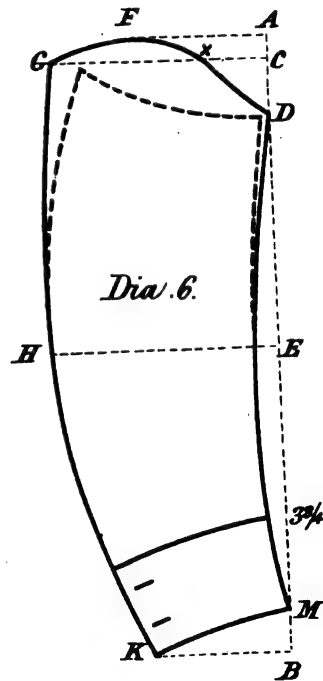
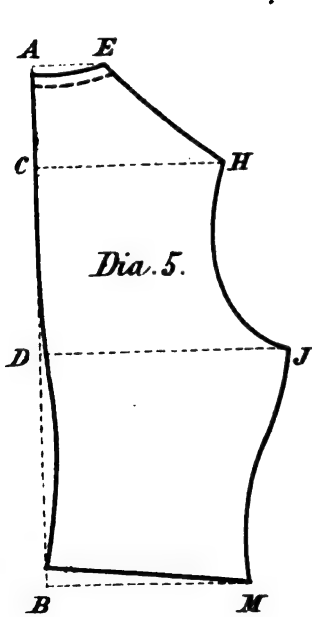
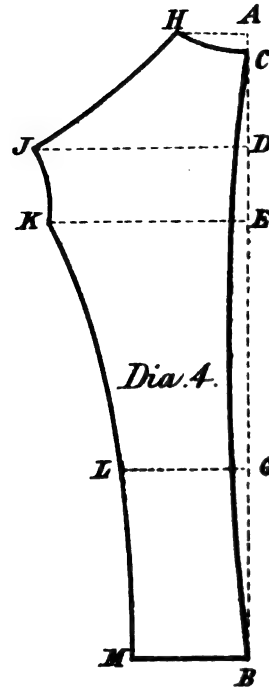
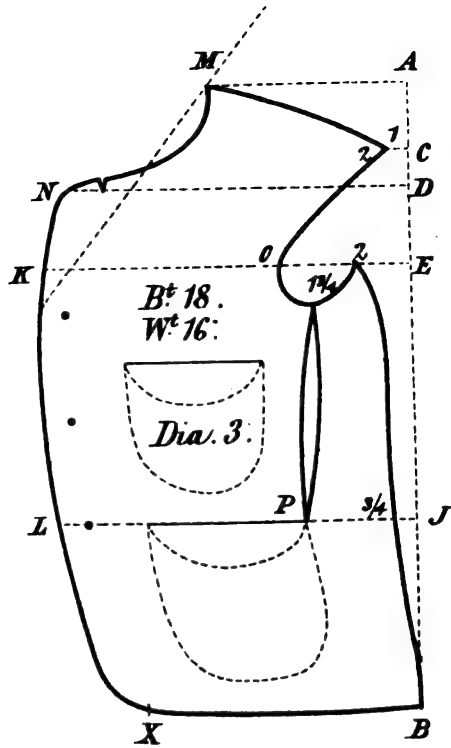




August 1872.

# THE WEST END







THE  
WEST-END GAZETTE  
OF  
Gentlemen's Fashions.

Vol. 11.

SEPTEMBER, 1872.

No. 123.

**Trousers System.**

By J. ODOM.

(Continued from page 8.)

TO THE EDITOR OF "THE WEST-END GAZETTE."

DEAR SIR,—The enclosed Diagrams 1 and 2 are for a man measuring the same in waist as hip, and who is therefore somewhat corpulent. If the plan given in your July Number, Dia. 1 and 2, for cutting my trousers be strictly carried out, it will be seen that my system of itself distributes all surplus measures for extra sizes in their proper and legitimate places. For instance, take the measure of a proportionate man to be 18 waist and 20 hip; and the measure of the enclosed Diagrams as follow—Side, 42; leg, 31; waist, 20; hip, 20; thigh, 25; knee,  $17\frac{1}{2}$ ; bottom, 17. It will be observed that I have two inches to dispose of at waist, which my system works out in the following way:—Measure up from R to L half the waist, 10; and from L to O, one inch. Strike the seat line (with a slight curve) from M to N, through O, and the seat becomes half-an-inch larger; raise the front of top sides one inch, to give extra length for belly; and lock it in half-inch from O, which will give extra ease in crutch. From C to E half-inch more than half waist,  $10\frac{1}{2}$ ; and from Y to V underside. Dia. 2.—Half waist, 10. Make R a pivot, and sweep top of seat from P, which will give half-inch extra rise of seat, and the balance remains the same. It will now be seen that the two inches extra that I started with have disappeared in *front, behind, and at the sides* of the trousers. I always allow one inch extra at waist, and two at hip, for making up. I think the order in which the extra measures are distributed, will meet with the approbation of most practical

cutters. I am well aware that some of your readers will feel disposed to differ with me, in regard to locking the front of top side in half-inch from C for a corpulent person; but I am quite sure that it needs only that such should carefully consider the matter to become convinced that it is the only proper way to cut for such figures; to add on at that point, as some do, shortens the distance from C to G, making the crutch too close and uncomfortable. From B to J one-fourth of hip,  $4\frac{1}{2}$ , for all sizes up to 18; but for men measuring more than 18 hip, never go more than  $4\frac{1}{2}$  inches from B to J; but from J to D always one-sixth of hip. My reason for the alteration from B to J for big men will be understood by your readers, if they take into consideration the fact, that as men increase in size of waist, they walk with their legs wider apart, and consequently require their trousers cut more open. I hold it to be wise to take stock of the position of a man's legs, as some walk wider than others: and in extreme cases of this kind, instead of putting as much again from S S as from T T, I reverse it, and put the greater quantity from T T to make up the size of bottom. Thus it will be seen that by never going more than  $4\frac{1}{2}$  inches B J, and always one-sixth J D, and taking half hip from E to C, Dia 1, and drawing the line O down to D, make my trousers open or close as required, whatever the figure may be. It will also be seen that the line from C to K continued into D, gives a clean balance to front and crutch, so that there is neither too much nor too little stuff from G K and C, which I think is a very important item in trousers cutting.

I am, dear Sir,

Yours most respectfully,

JAS. ODOM.

(To be continued.)

### G. Müller's System for close-fitting Trousers.

By GERMANICUS.

DEAR SIR,—According to promise I have sent you the diagrams of Müller's close-fitting trousers. If your readers will compare the diagrams of the straight form given in the April number with the present they will have little difficulty in comprehending the following differences.

The forepart is a full inch narrower from top to bottom, as will at once be seen from the quantities placed on each side of the construction line. In drafting, therefore, the centre line will be advanced to the extent of half-an-inch. The leg seam touches at the knee a line drawn from the middle of the breadth of the fork to the bottom. I may state here that, as the method for forming trousers is only part of a complex system of measurement, the distance of the knee from the waist is obtained by actual measurement. The side seam is drawn in at the knee so as to touch the line running from top to bottom, a little round being added for the calf.

The back part supplies the inch which was taken off the forepart, because the width of the seat and hips is formed in precisely the same manner as for the straight form. If the trousers are wanted tighter less width may be allowed than the quantities indicated. As there seemed to me to be some slight confusion in the April number with respect to the diagrams, perhaps you will allow me here to repeat the directions for forming the undersides. Draw a line of direction from the fork point of the right side through the front of waist line, if the trousers are to fit clean in an erect position. To give more ease in sitting, the line may be drawn from  $\frac{3}{4}$  to  $1\frac{1}{2}$  inch more sloping. Then measure straight across the width of right topside, and transfer that width to the line of direction of the undersides (seat line), and measure obliquely, as in the diagram, the seat and hip measure, adding on about  $1\frac{1}{4}$  to  $1\frac{1}{2}$  inch respectively. Take the top side and lay it down with the points thus obtained, as in A and B, and mark from C to D  $\frac{7}{8}$  inch for the convexity of the hips, the extra width to be reduced by means of cuts. The point D is the waist point of the undersides, whilst the line A B C is intended to represent the topside, as laid down for the purpose of determining the waist point.

The side line of the undersides is drawn in so as to touch at the knee, the base or side line of the straight forepart, so that in the diagram it will be just one inch outside of the side line of the close-fitting forepart. A cut ought to be taken out at the knee by which the calf and ham may be better marked, but this may be superseded by pressing and then reducing the width at the knee.

### Making up of French Bottoms.

Diagrams A and B are intended to illustrate the method of cutting and shrinking trousers, from the knee downwards, in order to produce a French bottom. The top half is cut narrow, and about one inch shorter, to allow of being put in tight from X X downwards, (see diagram A.) For 18 inch bottom, I should cut the top half 7, the under half 12, slightly hollowing the leg-seam of top half and side-seam also, if there is no stripe. Then carefully sew the seams, keeping X X together. In pressing your seams strain them down well, for the inch you have on tight. Then fold them together, and one-third from side-seam of top half will be the centre of instep, consequently the place for shrinking. (See dotted line Diagram A.) They require to be well shrunk until all the loose material over the instep is taken away, and a similarity to dia. B produced.

In making up the bottom the outside should be dropped about  $\frac{3}{8}$ ths of an inch, as dia. B also illustrates.

If the material is very thin, it would be as well to face them up about seven inches with canvas, or same stuff.

WM. KNAPMAN.

### On Height and Breadth.

DEAR SIR,—A few evenings since I and a friend were discussing professional topics, and the stream of our conversation gradually flowed into that interminable sea of controversy, technically called the "height-of-neck" question. Our thoughts turned into the inquiry, as to what parts of a coat are, or ought to be, governed by the measure of height? This question, simple as it appears, produced a difference of opinion; and having no authority at hand to appeal to, we agreed to seek your assistance, through the pages of the "WEST-END GAZETTE," knowing the resources you have at your command, and I also having at various times before experienced your courtesy in helping me out of many dilemmas.

I enclose a rough sketch of a back and forepart, with the points marked to which I wish to draw your attention. It must be understood that my inquiries relate to the ordinary normal figure, with its gradations of enlargement, excluding all defects as to structure or position. I venture to think that if an accurate answer can be made to these queries, it will throw a light upon, and clear up many of the controverted points in the profession: and also be useful information to many, who would be better enabled to form and regulate their systems by the knowledge thus obtained.



*The Back* (Dia. 5).—Are the sections A B, B C, C D, portions of height, pure and simple; or are they in any way affected by breadth. If so: in what manner, and to what extent? Do either or both of the sections, A B or B C, form real constituent portions of the length, A D?

*The Forepart* (Dia. 5).—The same questions can be applied to sections 1, 2, 3, 4, and 5 respectively and conjointly. Are these parts governed exclusively by length; or does breadth mingle with or govern any of them?

I trust I may not be disappointed in my expectation of receiving valuable information in answer to the above enquiries; for I am sure, that anyone who takes up the subject in a reflective spirit, will not find it to be time thrown away.

I am, yours truly,

MINIMUS.

### Remarks on the Principles of Dr. Wampen's Works.

In these articles I shall endeavour, as well as I may be able, to avoid the undue use of technical terms, and shall try fully to explain those which I am compelled to use. At the same time it will be well if your readers who are ignorant of anatomy will consult the articles now being reprinted in the WEST-END GAZETTE "On Anatomy for Tailors," for as Dr. Wampen's models presuppose the existence of the Anthropometry, so does the Anthropometry assume a knowledge of anatomy.

The method which I shall follow will be to examine each model in connection with its corresponding figure, and in pursuance of that plan will at once begin with the proportionate.

Before doing so, however, I should like to quote a passage from the introduction to the Anthropometry, which, I think, will tend to establish confidence in Dr. Wampen as an author thoroughly imbued with the scientific spirit. He says, "It is very readily conceived that if there is once found out of all the innumerable shapes of human figures in nature a proportionate form (Fig. 6), with that may be easily made the experiment to construct, according to the proportion numbers of this same form, in the order as they denote height to height and breadth to breadth, the other two forms *broad and slender*, although their units  $h$  and  $b$  are in these two cases not equal, but unequal, and then to examine by comparing these results with natural forms of the two kinds whether art agrees with nature." Now this is no solitary isolated passage, but is rather representative of the spirit which pervades the whole work,

and shows on the one hand that Dr. Wampen is no visionary who has spun out his theory from the resources of his own fertile imagination, and on the other that he is no mere experimentalist working away in the dark without any principles to guide him. It shows in a high degree that union of induction and deduction, that blending of theory and experiment, which is the very perfection of scientific methods.

According to Dr. Wampen there are three primary kinds of human forms—the Hymenian or proportionate, the Mercurial or the slender, and the Herculean or the broad; and these different kinds of forms can be expressed by the ratios of their units, that is, by the relation of the unit of height to the unit of breadth. This is happily illustrated by the parallelogram, which is either a square, as in Figure 1, or an oblong, as in Figs. 2 and 3, according as A B is { equal to }

{ greater than } or { less than } A C. And just as we can tell the nature of the figure from a comparison of the whole line A B with the whole line A C, so also can we define them by a comparison of their parts; for if we divide A B and A C into an equal number of parts, and denote each part in A B with  $h$  and each part in A C with  $b$ , then, since A B is { equal to } or { greater than } or { less than } A C, so must also  $h$  be = (equal to), > (greater than), or < (less than)  $b$ . This is self-evident if any one will but take the trouble to look at the diagrams, for the small parallelograms in the corners are respectively similar to the large ones. These few sentences will show the reader at a single glance the meaning of the symbols =, >, <, which we may often have occasion to use, and will also show what is meant by the units of height and breadth  $h$  and  $b$ . Some may have a difficulty in divesting their minds of the idea of inches when we mention units. The unit is a general form of expression which comprehends the inch within it, for while the unit may be *any part of any measure*, the inch is a definite part of a yard. In a set of graduated measures, for example, all the *graduated inches*, as some would term them, are called units or parts, while the inch proper belongs only to the 18 size; only it must be remembered that the unit is not even limited to the graduated measures.

I shall suppose this, then, clearly understood, that the kind of a figure can be known by the ratio of its height to its breadth, and that just as well from the units of the measures as from the whole. If now the whole height is marked H,

the whole breadth (the greatest circumference of the chest) denoted by B, and the half of the chest measure called O, then, if  $H : O :: 64 : 19$ —i. e., if the *whole height* bears the same proportion to the half of the measure round the chest as 64 does to 19—according to Dr. Wampen the figure is a proportionate one. The talented authoress of "John Halifax, Gentleman," makes John say, in summing up the qualities of his friend Phineas Fletcher, "*Imprimis*—height, full five feet four inches, a height *historically* appertaining to all great men, including Alexander of Macedon and the First Consul." Now whatever particular ideas we hold as to what is or is not a proportionate figure, they must, for a time at least, be held in abeyance, for Dr. Wampen postulates this particular ratio as the proportionate; that is to say, he asks us to grant, for the sake of what is to follow, that the ratio given is that of a proportionate figure. It has been contended that this postulate is false, because opposed to our experience, and that consequently the whole science must of necessity fall to the ground; but as this point will be discussed when we come to deal with some of the objections that have been urged against the Doctor's positions, we shall only state here that when once Dr. Wampen's principles are all fully known, it matters very little what other ratio we put in the place of his proportionate one, and that the truth or falsehood of the postulate does not depend on the fact that the majority of our customers measure any particular quantity, but whether, accepting Dr. Wampen's principles as correct, we can by these means construct *any figure of any ratio*.

The measures necessary in the construction of the figure are, 1, the entire height; 2, the thoracic circumference (breast measure); 3, the size of the waist.

The proportion measure is obtained in the following manner:—1. The whole height A B (Fig. 4) is halved in C, A C in D, A D in E, A E in F, A F in G, and A G in I. This last part, A I, is taken as an unit and denoted with  $h$ . By  $h$  therefore must always be understood the unit of the measure of height. 2. The breast measure A B (Fig. 5) is divided by first deducting an inch from A B, or a little more or less, according as the measure is equal to or more or less than 19 inches. Divide the remainder A C into three equal parts, A E, E D, and D C. A E is also divided in the same way, A G, G F, and F E; and lastly, A G is halved in I. A I is also taken as an unit and denoted with  $b$ . By  $b$ , therefore, must always be understood the unit of the measure of breath. If now we compare the unit  $h$  with the unit  $b$  we will find either that  $h = b$  or  $h > b$  or  $h < b$  and the

formula for the proportionate figure may now be written  $H : O :: 64 h : 19 b$  if  $h = b$ .

Two things must now be seen to be beyond all dispute. First, two measures are always necessary, else there can be no comparison, and consequently no knowledge, of the *kind* of figure. Second, that when  $h = b$ , that is, for the proportionate figure, one scale alone is necessary, for when the two are seen on comparison to be equal they are by the very terms of the statement one and the same measure, and hence the numbers on the proportionate figure, such as now given, are not followed by the letters  $h$  and  $b$ .

(To be continued.)

## The History of the Art of Cutting.

(Continued from p. 10, vol. 10.)

So we may get by careful study, and especially by a comparison of contemporaneous views of the History of Costumes, a complete survey of the entire historical development of the peculiar Art of Cutting; and also obtain a knowledge of the different methods of cutting, by which our predecessors reached exactly the same point before they possessed the artistic aid and knowledge that we have. I have, through the study of the history of our technical literature and the history of costumes, as well as many years' collections of old writings on the subject, succeeded in forming a library of our art which it would be difficult to equal.\*

Only by this means was it possible for me to write the History of Cutting (which up to this time no one had attempted), so that our young tradesmen may obtain a glance at what is so interesting to them. At the same time, I would here observe that the time of the origin of the Art of Mathematical Cutting is unknown. Still, none of the old authors are without merit, and should not be forgotten, although their endeavours may have failed, yet they were the forerunners of the improved methods.

The study of the history of our trade literature, as well as the history of costumes, is therefore an excellent means for the mental cultivation of our young members, whose calling may bring them in connection with persons of a higher standing in society who have a cultivated taste and a certain æsthetical feeling in the selection of their apparel; for these persons much more is required than for ordinary ones, for fashion in

\* This Library, comprising a hundred volumes, is now placed in the Library of the European Fashion Academy at Dresden, for the use of the members and scholars of the Academy.

our day has no more the despotic character of old times; each has more room for the exercise of his taste, both as to form and colour, so that there is no comparison of the task of the tailor between the past and the present.

(To be continued.)

### The Use and Value of Appearances.

There are many circumstances in life apparently trivial in themselves, which from their frequent occurrence, general adoption, or the universal attention paid them, make them of sufficient importance to affect materially our comfort and even happiness. Principally amongst them may be numbered appearances. Appearances are proverbially deceitful, but there is no necessity that that they should be so if we estimate them at their proper value and act accordingly. It would seem to be the Alpha and Omega of some people's thoughts to make an appearance far above their means: for this they will struggle, pinch, and contrive, dissimulate, and even commit crime. This folly is the fruitful source of envy, malice, and uncharitableness; for this women will forsake the paths of virtue and men sink into the depths of vice. Too great regard for appearances engenders a love of display, of fine dresses, coaches, furniture, diamonds, &c. These are some of the prizes which fall to the lot of the fortunate in this world, but woe to those who have too great a love for them without adequate means to obtain their desires. Whilst we have multitudes who devote too much attention to appearances, we have also some who despise or affect to ignore their value: this arises sometimes from carelessness, indolence, meanness, and sometimes even from pride, motives almost as unworthy as those which actuate the vain and the frivolous. A notable example of this class was Jimmy Wood, the millionaire banker of Gloucester, who was noted for the comparative meanness of his dress when at home. Some one remonstrated with him, saying, "Mr. Wood, I wonder a man of your position does not make a different appearance." "Oh," he replied, "what is the good, everybody knows me." When from home, on it being remarked to him again, his answer was, "what's the odds, no one knows me here." Carelessness, whether in dress or anything else, is never praiseworthy; slovenliness in dress, especially in young people, is to be reprehended, as it indicates too often an indolent disposition. Some individuals presume to despise appearances

and affect singularity; now singularity in costume, manner, &c., or in almost anything, is ridiculous, a thing all sensible persons would endeavour to avoid. Some from pride disregard them; they are *the* persons whose light is shed on all around them, their goodness, their intelligence, their wealth, or their wisdom, is written on their foreheads in their opinion, so that they may read who run; but unfortunately for this class of persons the world is so ignorant that they even do not guess at their inward nobility, and we are often led to conclude that when men affect particularly to disregard a certain thing, it only proves that they in truth regard it very much.

However individuals may over-estimate or undervalue the use of appearances, society is never unmindful of them. Its decrees in this respect are inexorable. Disregard appearances and you are the butt for ridicule, the vehicle for contempt, the subject for slander and tittle-tattle, and the object of mirth and laughter. Society does not say you must be honest and virtuous, but it says you *must appear so*; it does not nor cannot disclose "the skeletons which lurk in every house," according to a distinguished author; it ignores their existence, but directly they are the subject of public comment it takes cognizance of them. It may be, then, worth our while for a few moments to inquire what do appearances affect? The obvious answer is, they concern the person, the dress, the abode and manners of every individual. Firstly, as regards the person, we may insist on the necessity of personal cleanliness of body and habits; the first is as necessary to our health as the second is to our own comfort and the comfort of others. As to dress, it will be evident that we can only lay down some general rules which should be observed by all. The first and principal rule is propriety of dress, and of this individuals must judge for themselves, for what is proper and becoming to one person may be exceedingly unbecoming and improper for another. In the selection and arrangement of the colours and style of dress there is abundant opportunity to exercise taste, judgment, and refinement. Next to propriety as regards the form there is propriety of position and occasion, for what would be fit dress for a mason or a sweep would be exceedingly unfit for the doctor or clergyman. To every position or occupation there would appear to be suitable habiliments required. The judge should seem wise and important: the adoption of robes is presumed to aid this appearance—the doctor serious, the clergyman solemn, and the clown gay and merry. In no place more than the stage is the variety of character and appearance in men shown and the value of dress to simulate it

estimated. The make-up, as it is professionally termed, is one of the important studies and test of ability of the actor. In no one thing is the gentleman or lady more shown than in their knowledge and practice of propriety of dress. A lady is never seen marketing or shopping in an evening dress, or going to a ball in a walking dress, neither does the gentleman go shooting in an evening dress. We heard it once remarked to a gentleman, what difference would it make if a gentleman went to a dinner in his ordinary dress. "The man was invited, not his dress," he answered. "If I invite a gentleman to dine with me, and he does not think it worth his while to dress himself in proper dress, I should consider it an insult and should resent it." This answer convinced us that a sense of propriety should govern our dress. The same remarks will apply to a man's abode and surroundings, as the Americans term it, as his dress. For example, a workman's humble home would be exceedingly unbecoming and wretchedly mean for a man of wealth. There is nothing praiseworthy in simply hoarding money, but in the judicious expenditure thereof, others obtain livelihoods and enjoy comforts. There are many men who feel acutely that they must maintain an appearance which their means do not justify; they are to be pitied, whilst those who, without means, make a display above their position deserve our hearty reprobation. Those who live considerably beneath, and those who live above, their means are both leading a false life and setting an example unworthy of our imitation. Manners is not an unimportant part of a person's appearance. There is no earthly reason that, because a man is poor, he should be unmannerly, because he is illiterate he should be uncouth, because he is industrious he should be dirty, or because his dress is not fine that it should be untidy, or because his home is humble that it should be in disorder. The chasm that divides the lower from the upper classes is caused more by want of manners than money. With increased education and higher intelligence refinement in manners will spread, the gulf become closed up, and mutual respect and good feeling ensue.

Appearances then, we conclude, form an important part of our character and lives, and regulates our conduct; they are not necessarily deceitful, a man should be true in every respect in his outward appearance as in his inward thoughts, and the person who affects to despise appearances is certainly as unwise as those who over-estimate their importance. It is evident that a man is no less honest for appearing honest, no less sincere or respectable for appearing so; he should be all these according to his condition, but it is

certainly some part, if only a small part, the appearing to be so. The appearance of his person is most certainly a part of a man, the outward and less important part it may be urged, but still a part, and that only by which the world in general can form their judgment of him. To only the very few is the privilege given of knowing the private worth of individuals, and we must not conceal from ourselves the fact that it is more according to the appearances of our actions, dress, manners, &c., that Society is judging us daily, and we may not with impunity disregard the fact, for we must abide the consequences.

BOWYER.

### Correspondence.

#### FRENCH FASHIONS.

TO THE EDITOR OF THE "WEST-END GAZETTE."

SIR,—I hasten to comply, with pleasure, to your request, to give you the result of my observations on French Fashions, during my recent trip to Paris. I need scarcely tell you that the weather was very hot, and that consequently the Parisians were wearing their costumes *d'été*. Instead of the black tube with which we adorn our heads in summer or winter, many Parisians were wearing fine straw hats; and instead of cloth coats, they wore alpaca, or a kind of brown mixed coating, or angola of various shades. The shape was a short half-fitting lounge, and they had invariably a dark brown velvet collar, as a deep contrast. The vests opened rather low, and had step collars. Their trousers attracted my attention, principally from the contrast they presented to what we are cutting here. They were close-fitting, showing well the form of the leg, and were worn very short. The Parisians are wearing high-heeled boots, so they hollow the bottoms well in front. I was quite surprised to see such a number of white drill trousers worn there: besides this, the trousers in general wear seemed to be much lighter in colour than are worn here; the colour was principally light drab. Nothing else particularly worthy of remark occurs to me at this moment, so I must beg to subscribe myself,

Yours fraternally,  
P.

#### LONDON TIME LOG.

TO THE EDITOR OF "THE WEST-END GAZETTE."

SIR,—The questions which were asked by your correspondent, Alfred King, in your July Number, are really very difficult to answer, indeed I might

say, are impossible to answer, from the fact that there is no uniform time allowed in London for making either coats, waistcoats, or trousers. Each trade seems to pay whatever price it thinks proper, according to the class of trade it requires or can get it done for. To show at what a delightful uniform rate of wages is paid for coats, I put the question to a meeting of the Metropolitan Foremen Tailors' Society,—What is the general price paid for making coats in London? I was answered from 5s. to 25s., and this answer was accepted without any dissent. I might close my letter here, but as I feel it would not convey what your correspondent, nor what many of your readers, require, I will endeavour to go into a little more detail. Firstly, we will say in London there is no uniform log, but that 5s. for making a coat is the lowest slop price; second-class or medium trades pay about 10s. for a morning coat, and 14s. for a frock or dress-coat; higher-class trades are paying 17s. 6d. for twill and undress cloth frocks, and 19s. 6d. for plain cloth frock or dress-coats, and trying on ninepence. Some few of the head trades start their cloth coats at a £1 1s., which, with extras, come to about 25s.

Vests are paid by sloppers at 1s. and 1s. 6d., second-class price is 2s. 6d. without collar, 3s. with collar, and 3s. 6d. double-breasted. Good houses are paying 4s. for vests without collars, 4s. 6d. with collars, and 5s. double-breasted; watch-pockets, sewed on lappels, and double-stitched edges are extras, as well as baisting up. A rise of 6d. on each vest is paid by the highest houses.

Trousers are said to be made up as low as £1 1s. a dozen. Keeping the classification I have adopted, second-class houses pay 4s. for plain trousers without pockets, and 4s. 6d. with. Good houses pay 5s. 6d. without pockets, and from 6s. to 6s. 6d. with pockets; and some few houses are paying still higher, I am told.

It is scarcely possible in the limits of a letter, to define precisely what is meant by "*plain*" in each garment, for instance, in second-class houses their morning coats will not have any stitching in the breast facings. First-class houses will have the same number of rows as a frock, and both will call them plain. Three pockets, and the edges may be felled or bound, would also be considered plain.

I have given three classes, and your readers will readily understand that there are a variety of prices between 14s. and £1 1s., paid by as many different trades.

This is a very unsatisfactory state of things, for workmen especially, and no doubt a universal time log is a necessity of the trade, as your cor-

respondent suggests. However, I have trespassed too much on your space to discuss that question at present.

I am, yours, &c.,  
B.

## Plates of Costumes.

### PLATE I.

Our sportsmen have casually met and are evidently discussing the respective merits of ground and fly-fishing; each asserts that his branch of the piscatorial sport is the most manly, and productive of the greatest enjoyment. We will leave our sportsmen to settle their knotty points, whilst we in our turn discuss the peculiarities of dress which their representation presents to our view.

The first condition of a fisherman's dress is that it must be ample; the second, and not a very easy one to accomplish, is that the scye shall be easy, but that the sleeve must not rise from the wrist when he throws out the rod. There is no garment, in our opinion, which affords greater ease and comfort to the wearer than the lounge coat or short sac, and this is the sort of garment which these gentlemen usually select for the purpose. This has induced us to give back and front views of this garment, as at once the most appropriate and the most generally worn. The back must be cut wide and fall in folds, the neck high and close, that the coat will button clean at the neck, if necessary. It is advisable to put an elastic loop under the collar, so that the collar may be risen up and fastened over, so as to protect the neck from the downpour of the rain, for when the rain is pouring down the fisherman still pursues his favourite sport, as if infatuated, whilst the uninitiated are told that when it rains the sport is better; we hope the consolation may be true. Having given ease to the body and comfort to the neck, we must turn our attention to the pockets; these must be very ample and very strong. Many tailors are putting patch-pockets, with flaps having a hole and button in them as we have represented; these, however, must be put on loose and long, or else they do not give any room for the contents. Two on the skirts and two on the chest, as well as two breast pockets inside, and an additional ticket pocket, is the number usually put. To give the necessary ease to the scye and sleeve, care must be taken not to cut the scye too deep, to cut the shoulder as narrow as your broad back will allow, to give plenty of round to the sleeve-head, also additional length to the hind arm, and then take great care that the sleeve is not too much hollowed. We were very successful in a particular instance when



we practised the directions we are now giving, so that they are not simply speculative instructions, but proved facts. With respect to material, we have generally recommended a good scotch cheviot, or a firm angola of a brownish hue: some tailors make up thick brown canvas with leather binding; they appear to us stiff, uncomfortable garments; still it is the duty of tailors to know what is made up by others, and to be prepared to make similar if required by their clients.

Little requires to be said respecting the vests. They are invariably made of the same material as the coats, excepting the canvas; they button up to the throat without collar, are cut long, especially on the hips, and have four flap pockets.

Some gentlemen wear trousers and gaiters, others ample knickerbockers, and some again wear occasionally overhauls of leather, each varying according to his taste, or the peculiar kind of fishing he is indulging in.

Whilst we are on the subject of lounging jackets, it is worthy of remark that a great number of these are worn close-fitting, like a morning coat, instead of loose and easy, as their name would imply. We have made several buttoning two in the front, and then sloping off like a morning coat. Patch pockets must be laid on, as there is no room in the skirts for the contents of pockets. They make a smart coat for youths who are not quite old enough for morning coats. If the material is dressed, it is better to put only two breast pockets, one outside the left breast and the other inside the right. As these coats are generally cut without a back seam, the back must be cut narrow at the waist, like a patrol jacket, and then well shrunk in at the waist.

#### PLATE II.

Our first figure shows a style of travelling and country suit, which has been adopted by smart dressing young men. The material and the pattern are quite correct. The pattern is a kind of double crossed check, of various colours, either contrasts or complementary, but in all cases subdued. There is just sufficient colour and pattern to produce a certain style, but not so much as to make it either vulgar or loud. Many gentlemen are tired of morning coats buttoning two, and are having theirs made to button one and rather high, as our illustration; still there are others who wear their coats buttoning two, as we have previously shown. Whilst we are writing on this last style, we would again caution our readers to be sure to leave stuff enough on the front to take the second button; most of these coats that we see in the street drag on it, which is very ugly, and if stuff is not left there so that the button can be forwarded, it is almost incurable.

The material of which these suits are made is a soft scotch angola, of the long wool fabric, but cut shorter on the surface. The pockets are sometimes placed under flaps in the skirts, or else in the plaits. A breast pocket is usually placed outside the left breast. The edges are double stitched. Ivory buttons to match, or paper-mâché ones, with the customer's initials engraved on them, are used.

The vest is made single-breasted, with a notched collar. It has three, if not four, pockets. The edges are double stitched, and the buttons same kind as the coat.

The trousers do not call for any particular remark. They are the same straight form which has been fashionable for the last twelvemonths. The side-seams must be lapped, so as to prevent the apparent break in the checks when they do not meet. Pockets are now frequently placed in the side instead of across.

We apprehend that the sports of boating and yatching are becoming more general each year. Such is the result of our experience, and, as we hear, the experience of many other tailors. There have been great numbers of blue serge and flannel suits made up to meet this demand; and the style generally selected has been the old favourite pea jacket, with vest and trousers to match, as our engraving shows. There is one remark which it is necessary to make, pea jackets are now cut closer to the figure than they were formerly. Most gentlemen ask to have a watch-pocket put, as they wear them sometimes without waistcoats, so as we generally put an outside breast-pocket, we have inserted a watch-pocket in the top of the breast-pocket, this gives the wearer an opportunity of getting to his watch conveniently, and allows his gold chain full display. The vest is made without collar, and the trousers are cut easy, without being full like sailor's trousers.

#### Plate of Diagrams.

Dias. 1, 2 are illustrations of Mr. Jos. Odom's Trousers System, adapted for corpulent figures.

Dias. 3, 4 show G. Müller's System for close-fitting trousers.

Our next diagram (Dia. 5) serves to point out definitely the sections which are referred to by our correspondent "Minimus," in his important questions.

Dias. 6, 7 are explained by Mr. Knapman in his communication respecting the cutting and making-up of French bottom trousers.

Figs. 1-6 are exemplifications of the article on Dr. Wampen's works.







September. 1872.

Plate N° 1

THE WEST END GAZETTE

ENGLISH COSTUMES.





Printed by W. & A. G. Wallington at St. George's

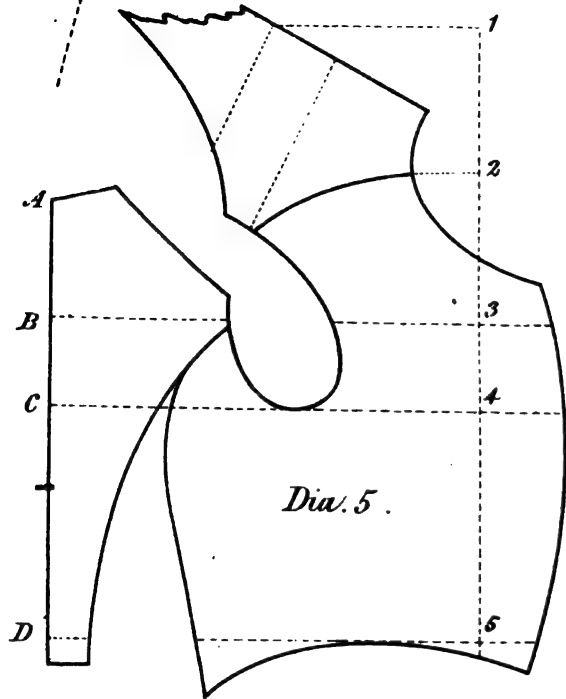
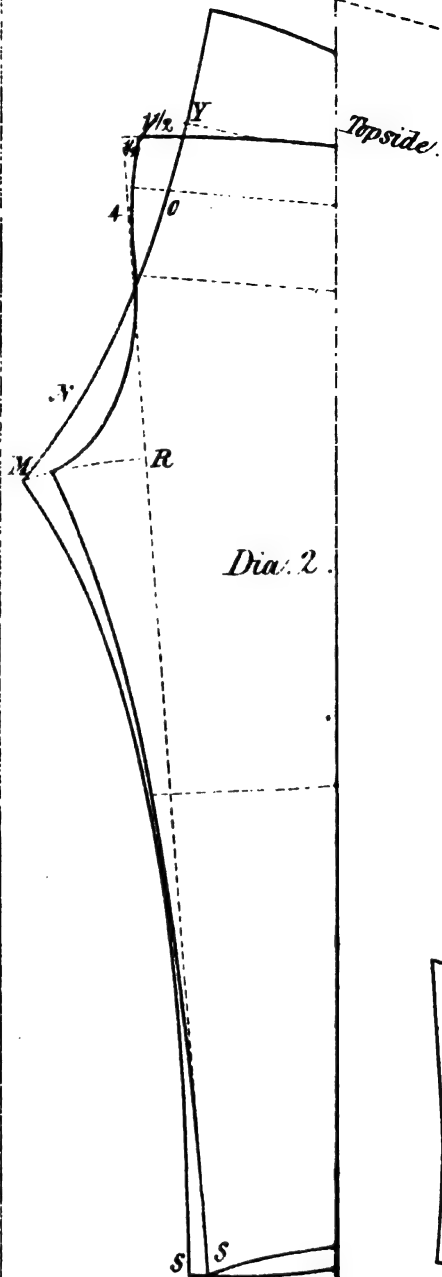
September. 1872.

Plate N<sup>o</sup>. 2

THE WEST END GAZETTE

ENGLISH COSTUMES.







THE  
**WEST-END GAZETTE**  
OF  
**Gentlemen's Fashions.**

Vol. 11.

OCTOBER, 1872.

No. 124.

**West-End Gazette System for  
Chesterfields.**

Many of our friends and subscribers have intimated to us their desire that we should at our earliest convenience publish our method for producing Chesterfields. Though it will somewhat disarrange the sequence of our programme, we feel great pleasure in acceding to this expressed wish, as it strongly evidences the fact that our labours have been appreciated, and also that where our system has been adopted its results have been satisfactory, and that such is the case we are happy to say we have constant and accruing proofs. We may be permitted to say that, although some months since we ventured to invite an open and strict examination on what we had accomplished, up to the time we now write no hostile criticism has reached us in any form. Whilst we have every reason to believe that the system for coats which we have promulgated is the best, the easiest, and the most scientific that has as yet been submitted to the judgment of the profession, yet we are far from claiming infallibility or an overweening assurance in our own perfection; therefore, if any of our friends should in practice conceive any improvement, we shall be thankful to be furnished with the same, and we will assure those who are kind enough to endeavour to promote our object that every suggestion shall receive our earnest attention.

During the last three decades an overcoat of some shape has become an established article of dress both for summer and winter, and during that time many have been the forms and shapes

that have appeared and had a fleeting success; but the Chesterfield form was one of the earliest that was recognised, and notwithstanding its many competitors it has managed to survive through all the mutations of fashion and is now with scarcely a rival in this special article of attire. This remarkable success can be easily accounted for by the consideration that in this garment ease can be combined with grace in an especial manner. The width across the shoulders and chest, so necessary for freedom of action, can be given to the largest relative degree without impairing its graceful contour of outline, or imparting the idea that the garment is "a world too wide" for the wearer.

In compiling our system we have endeavoured to act in accordance with these ideas without in the slightest degree departing from the strict requirements of science, and we believe our patrons will find that our efforts will prove to be successful. The system has the great advantage of its capability of use for reefing jackets, lounges, and other coats of a similar character. The diagrams as marked out show an easy-fitting garment defining the shape of the customer without any undue closeness; but if it is wished to produce a tighter description of garment, we would recommend taking out a fish under the arms, as shown by the dotted marks.

The diagrams are drafted for an 18 in. chest and 16 in. waist taken over the coat, or for a 17 in. breast and 15 in. waist taken over the vest.

**CHESTERFIELD SYSTEM.**

*To draft the back (Dia. 1).—Draw the line A E the length of garment. Mark from A to B*

one-third of the natural waist length; B to C one-sixth of breast measure; C to D half natural waist length. Square the horizontal lines at these points by A E. From B to G 2 inches more than one-third of breast measure; C to H half the breast measure; A to F one-sixth of breast measure, and from F to I five-eighths of an inch; curve from A to I for top of back. Mark from G to J about 2 inches. Form shoulder-seam and back scye as diagram. For style of side-seam draw a perpendicular line square with C H at a distance from H of  $2\frac{1}{2}$  inches. Now form side-seam commencing at back scye at a distance of 1 inch from H, and drawing a curve gradually to natural waist. Hollow back-seam at D about half an inch, commencing at B, and finishing at back tacking. Mark in from line at A a quarter of an inch, and form from B top of back-seam.

*To draft the fore-part (Dia. 2).—*Draw the line C to K square with C D, the breast measure. Square the line K L by K. Mark from C to M two-thirds of breast-measure. Square M N by M K. Mark from M to O one-third natural waist length, and from M to P half that quantity. From O to Q one-third of breast measure, and from P to N two-thirds of breast measure. Square Q R by Q M one-sixth of breast measure, and R S by Q R. Draw at the point N a horizontal line and square O T by O M. Lay the back with the point A resting on the line Q R, the shoulder neck-point on the line R S, and point B of the back touching the horizontal line N. Now mark shoulder-seam, dropping it about half an inch at scye point. Draft scye beginning at back scye, through points M and P, to shoulder-seam. Form the neck as shown by diagram. Front of neck to touch the line O T. Draw a horizontal line from D to U square with D E. Make the distance from U to V two-thirds of breast measure and one-fourth of waist measure, less the width of back at natural waist. For spring of hips go down from U one-fourth natural waist length to X, and measure from X to W one-half the hip measure or the breast measure, less the width of back at this point. Now form side-seam from top of back side-seam, giving a trifle spring at V and intersecting point W. Avoid giving too much

spring at bottom for present style. We must here remark that the quantity of spring which regulates the amount of drapery at the bottom is variable according to fashion. We have given a quantity suitable to the present style, viz., one-sixth of breast measure from Y to Z, the distance from W to Y to be about the natural waist length. Mark from U to a one-sixth of waist measure, and from K to b a quarter of an inch more than one-eighth of breast measure. Draw front line through these two points. Mark in at T from perpendicular line half-inch, or make the size to neck measure. Add on for lapell, if double-breasted, about  $3\frac{1}{2}$  inches; if single-breasted, about half that quantity. For length of front make distance from U to one and half-inches longer than from D to E of back. Measure length of fore-part side-seam by length of side-seam of back and draft bottom of fore-part. The front of fore-part should be slightly rounded off from the straight line from about 12 inches up. The roulette line at front indicates the single-breasted fly-front Chesterfield, as illustrated by the Plate of Fashion of this month.

*To draft the Sleeve (Dia. 3).—*Draw a perpendicular line A E. Mark from A to B the width of back; A to E 1 inch less than two-thirds of the breast-measure (11 in.); A to D the length to elbow, and to E the full length of sleeve. Make D a centre, and cast a curve from E to F. Draw the line C K square with C D. Draw the oblique line from B to K half an inch more than the scye measure; D wide the distance at I and square to J one-sixth of the scye measure. Draw the line R G parallel with the line B E. Mark from F to H the width of the cuff required. Now place the angle of the square at H with the right arm of the square intercepting D at elbow, and draw the line H G. Form the sleeve-head by drawing the curve from B J to K, hollow the fore-arm to fashion; also add on to elbow the quantity either to admeasurement or fashion. Draft hind arm-seam as illustrated.



## Remarks on Dr. Wampen's Works.

(Continued from page 20.)

In order that the main divisions of the human figure may be the more easily remembered, and at the same time to shew another specimen of art teaching, I give the following extract from a little work on drawing to which my attention was lately directed:—

"A knowledge of drawing the human figure is to be gained by a careful study of the outlines of the different parts composing the trunk, limbs, and members" . . . "The height of a figure is eight times that of its head ( $8 \times 8 = 64$ ), half its height is at the lower part of the body (os pubis); a quarter of its height is at the knee (tibial section). This division of the human figure can readily be put on the memory by the following method: Draw a perpendicular line, then divide it into eight equal parts; give one for the head, a second part for the breast, a third part for the centre of the abdomen, a fourth part for the lower portion of the body, a fifth part for the midway of the thigh, a sixth part just beneath the knee, a seventh part just beneath the calf of the leg, and the eighth part to the sole of the foot. The shoulders are two heads in width; the elbow is a head and a half from the shoulder: and the arm with straightened fingers is three heads and a half from the shoulder—that is, the fingers will reach down to the fifth division of the perpendicular. The measurements of the human figure according to the highest standards of art are exceedingly minute," &c.

Now it is just this exceeding minuteness that we find in Dr. Wampen's works, and apart altogether from the light which is shed upon our special art, the increased power they would give us of analyzing the human figure in sculpture and painting, and the increased pleasure we would derive from the examination of such works of art, would render them well worthy of our most patient study. To follow him through all these minute details of measurement would take me too far out of my course, and take up too much of your space; besides, those who have a sufficient knowledge of proportion can, with the figures and sections given, easily determine the relation of the different parts for themselves, while to those who have not such a knowledge the mere statement of the different proportions would be of little value. I shall therefore run rapidly over the different parts, commencing with the Axilla. This wedge-like section as it appears on a side

view of the human figure may be likened to a right angle triangle, the hypotenuse of which is the minor axis of the Acromial section ( $3\frac{1}{2} \times 2\frac{1}{2}$ ); the side  $3\frac{1}{2} \times 1\frac{1}{2}$  is the major axis of the Collumal section; and the remaining side (3) is the length of the Axilla, which must be carefully distinguished from its vertical height, which is only two units. The vertex of this triangle is the point from which we begin to measure the length of the back, and which your readers will recognise as the *vertebra prominens* of Anatomy. This method of Dr. Wampen of dividing the human figure into these different *natural* parts, affords to the cutter so many distinct points of view, from which the peculiarities of the figure may be closely observed. And here I may state that it is an important part of the conclusions of Dr. Wampen that this section of the figure, whether considered simply in itself or in its relation to the lower thorax, is one of the most fluctuating parts of the whole body, more especially in figures of slender form; and therefore it is one of those parts to which the attention of cutters should be principally directed. Before leaving the Axilla, there is one property that may be carefully noted: a straight line drawn from the top of the Sternum (breast-bone) to the Acromion of the Scapula (tip of the shoulder, Clavicular line), will measure eight units, and also if the Axilla length be halved, and a line drawn from that point to the Acromion of the Scapula (Scapula spine line), it will also measure eight units. This relation between the Clavicular line and the Scapula spine line is unvarying in every normal figure, and these lines play an important part in the changing of the models to suit abnormal positions of the shoulder.

Coming to the middle Thorax (chest), the different proportions of which are all distinctly given, and which ought to be closely attended to, inasmuch as it is in this part that the arm is inserted, we find that the vertical height is five units, while the length measured on the back is five and a quarter units. This length, added to the Axilla length, makes in all the *dorsal* length =  $8\frac{1}{4}$  units; in our ordinary tailor language, from the nape of neck to a level with bottom of scye =  $8\frac{1}{4}$ . It is evident that the vertical diameter of the Axilla section (armhole) will always give the vertical height of the middle Thorax; so that if we can determine the height of the Axilla and the vertical diameter of the arm, and notice the formation of the back in order to find the length as well as the height, we have settled so far as the back is concerned the depth of the scye. In the same way, looking at the front, we find that the vertical diameter of the arm, together with the major axis of the collumal section, furnish us with the proper data for determining the approxi-

mate value of the surface in that direction. The close study of the different proportions in their heights, lengths, diameters, and circumferences, will I think be of some small value to your correspondent "Minimus" in relation to his queries in the September number. I need only remark here that the arm-hole is treated as a circle, since both the vertical and horizontal diameters = 5 units, and the circumference =  $15\frac{1}{2}$  units.

The lower thorax is in its vertical height = 8 units; in its length =  $8\frac{1}{2}$  units, and this length of the Lumbar region added to the Dorsal length makes up the back length =  $16\frac{1}{2}$  unit. In form the lower thorax resembles an inverted truncated cone, with the back for the slant side; and hence the thoracic (chest) and ilial (waist) lines, must be curved and not straight lines, the greatest curve being towards the back.

There is nothing that I can think of particularly worthy of note in the pelvic sections. I have intentionally omitted all reference to the position of the scapula on the thorax, and in this place as to the receding or projecting os pubis, because that has been so lately well done in the articles on Anatomy for Tailors.

The Femoral section, measuring  $6\frac{3}{4}$  diametrically from front to back, and only  $6\frac{1}{4}$  from the side, shews that the thigh is slightly elliptical. The other sections need no comment; but in these days, when so much attention is being devoted to trowser cutting, the axis of the different parts of the leg require particular attention. In the front view, the centres of the tibial (knee) and sural (calf) sections, lie out of the straight line  $\frac{1}{2}$  unit, on the outer side of the leg. In the side view it is a broken line on the patella (knee cap), though drawn through the centres of the femoral, rotular, and malleolal sections, while the centre of the tibial sections is located  $\frac{1}{2}$  unit, and the centre of the sural section as much as  $\frac{3}{4}$  unit out of that straight line on the hind part of the leg. In this connection also it may be as well to observe the depressions. First in the front view, the depression at the rotular section =  $\frac{3}{4}$  unit; at the tibial section = 1 unit, on the inside of the leg, while on the outside of the leg these quantities are just reversed, being at the rotular section = 1, at the tibial =  $\frac{3}{4}$  unit. In the side view the depression at the back of the leg, at the rotular section =  $1\frac{1}{2}$ , and at the tibial section =  $1\frac{1}{4}$  units.

(To be continued.)

## The History of the Art of Cutting.

(Continued from p. 21, vol. 11.)

The study of the "History of Costumes and Cutting" teaches us the best to distinguish æsthetical perfection from the tasteless and the ugly. In one word, it cultivates taste. The following History of the Art of Cutting is especially condensed as an introduction to my work:—

In the history of costumes generally, but especially in the history of the art of cutting since the middle of the last century, there is an appearance, as there was in all branches of knowledge, in art and social life, of a casting away of old, lifeless, worn out forms and usages, and a spirit of enquiry arose which endeavoured to solve both mechanical and mental problems. The pressure of this newly awakened life burst through the crude fancies and dogmas of the past. The exact time when tailors commenced to cut after certain definite rules can only be indefinitely traced to the middle of the last century. One fashion succeeded another, now improving and beautifying, then falling to the depths of absurdity. The art of cutting progressed in the same manner, for there is no conceivable costume without its peculiar cut.

The art of mathematical cutting is by no means old. To many it will appear incredible that the art of cutting after certain geometrical rules has been practised only the last fifty years, and so replaced the old fanciful theories accidentally discovered, or what was even more general, the rule of thumb; whilst the type of our modern fashion has existed more than two hundred years. In what manner they cut formerly we shall soon see; there is much information transmitted to us by word of mouth, and where this is not the case, the old works on cutting will show us, and that often in a very humorous manner.

We might laugh at the many curious contrivances which were formerly used for cutting, if we were not bound to recognize the numerous difficulties which the old tailors had to surmount before they could produce a suitable draft. They had no mathematical basis, no sufficient measurement, nor any knowledge whatever of geometry; much must have, therefore, been left to judgment, for a knowledge of the necessary science of geometry was, in the absence of day or trade schools, not so general as it is in our time. The tailors of that time required for the correction of their incorrect systems a natural ability and a good eye, which many of our cutters at the present time possess and make good use of, although they have now much easier tasks, with the aid of scientific

systems of cutting, in producing a corresponding pattern to each respective form of body. Our old authors confess how difficult this was sixty or seventy years ago, and add that many caricatures of dress were produced, although the trade had already made some improvement and acquired some knack in the art of cutting.

In the beginning of the present century there was published in London an English work on Cutting after the manner of that period. It says, amongst other curious things, that there were many tailors cutting by block patterns or "gods" who were not able to cut the originals. These were used for all kinds of figures; but if the build of the customer was quite contrary to their *blocks*, they were then in the habit of seeking the advice of some one who had the reputation of being a skilful tailor.

It was the fashion in 1780, and indeed from the middle of last century, to wear dress coats more or less long, on which the waist used to descend to the bottom of the back, except it accidentally happened that the customer was not built according to the block pattern.

The coats hung loose from the back downwards without marking the waist, or in any way showing the natural form of the figure. The shape was either single-breasted, with a stand collar, or a collar which had from two to six capes, and which fell over the shoulders, as the journals of fashion of the last decade of the eighteenth century show. To these coats belong knee-breeches or others which descended to the calf and were ornamented with fine buckles. Our authors say, "that there were many celebrated master tailors who had in stock a mass of misfits, which cost several thousand pounds, besides those which it was possible to bring in occasionally for persons of a smaller size."

The celebrated "god," which was gradually patched together so as to fit a certain conformation, played a very important part in the cutting-room, and every tailor who obtained this important help, either through his own cleverness or was given it by another tailor, kept it in secret so that it could be neither lost nor any other tailor procure a copy of it without his permission. This jesting term of "god" dates from the last century, from a celebrated tailor, who said he could not conceive how it was the coat did not fit, for he had cut it exactly like his block pattern.

(To be continued.)

## Fashion and Art.

These powers are so continually at variance with each other that the world generally has come to regard them as not of the same origin. But they are really sisters, bearing under a superficial guise of differences the nature of one bountiful mother. Each claims for herself the lineage of beauty while denying it for her rival. Impartial observers, however, recognize clearly the truth.

"O matre pulchra filia pulchrior,"

say they to both, deprecating their feud, and urging them to be reconciled.

It is a family quarrel, and thus not easy to settle. Fashion is a spoiled child, and resents the least dictation from her elder. Art, a wise spinster, sees in her absolute truths the fit law for every domain, and is satisfied with nothing short of perfection. Fashion snaps her fingers at Art as an impracticable, too brain-sick and transcendental for the life of the great world, and fit only for the cloister; while Art looks upon the *bizarries* of her giddy heedless sister as the last stage of æsthetic idiocy and blindness. To harmonize them is difficult, and to separate them completely is impossible. Both are too autocratic to brook confinement within arbitrary boundaries, and insist on incursions into each other's domain at will. Thus we always find traces of Art in Fashion, and evidences of the sway of Fashion in even the highest courts of Art. The only practical solution of the problem is to harmonize the rivals. To do this some concessions are necessary. The maternal empire must be reinstated, and both parties accept the law of Beauty as supreme arbiter. Fashion must break off her absurd *mesalliance* with Rank and Caste—at least so far as to refuse to serve any longer as their willing tool. This is the prime source of all the trouble, that she, in her coquetries and blind infatuation for Rank and Caste, has accepted their law when she ought to have imposed upon them her own—has bowed herself to menial service when she ought to have remained a queen. Their æsthetic blindness, their whims, accidents, and even personal deformities, are caught up by this fawning mistress and exalted to a law for her realm, in disregard of every dictate of Beauty and Art. Some of her followers, the more cultivated and artistic, protest against the monstrosity; but they are a feeble flock, and, protesting, obey. The style of dress to be worn is always the one that is in the best taste—the one wherein the true harmony of colours is regarded, where the proprieties of figure, form, and stature

are duly considered, and, above all, where something of the worthiest element of the wearer's character and individuality gets clear expression.

Very true; but what can a man do, single-handed and alone, to introduce such a revolution? An ordinary man, nothing perhaps; but a great artist, with the perfected perceptions and instincts of a long culture of beauty, and a name and fame that make him clearly a leader of opinion and arbiter of taste, such a man can do almost anything. He, with his profession generally, is looked upon as separated from the mass—a sort of high priest of the beautiful—and accordingly is expected to exercise the prerogatives of his order, at least, in moderate limits.

Fashions, as absolute edicts for *literal* obedience, are only for æsthetic imbeciles, who take their patterns as servants their liveries, or the State prison denizens their uniforms. For free men and women—for those who have obtained the liberty of art and beauty—fashions are a not unwelcome suggestion and opportunity for new forms and combinations to be wrought out in a spirit equally removed from blank servility and the overweening vanity of individualism.

The rapid revolutions of fashion are a phenomenon peculiar to the European civilization. Proximately the effort of a class to differentiate itself from the mass, it has a more remote foundation in the peculiar growth of the occidental mind, with its multiform ramifications and complex activities, rendering a wide range of alternation and change both a luxury and necessity of living. The monotonies of Oriental society, where the fashion of attire remains unchanged for ages, and ideas are equally stationary, could never be transplanted and established here; and even were it possible, it would not be desirable. Change of fashion is but a part of that ample round of changes—in scene, in companionship, in aliment, in labour, in study, in light and darkness, heat and cold, and a thousand other things which make the essential for the development of broad, free, alert, and strong intelligences. Clearly the fickle goddess is indispensable. Those who cry out for her abolishment from the earth know not what they do. What the world needs is not so much to break her tyranny as to bring it in such entire accord with the rule of Beauty and Art that it shall yield the full benefits of which it is capable. And the way to effect this is very simple, and as sure as it is simple. Let every one who has any sense of beauty and fitness use it.—*Linthicum's Journal of New York Fashions.*

### New Infantry Patrol Jacket.

A new scarlet patrol jacket has been adopted by the War Office for the use of infantry officers. We have subjoined the War Office orders, and will take the earliest opportunity to give all the necessary details:—

G. O. 71.

#### OFFICERS' DRESS.

1. Her Majesty has been pleased to approve of a scarlet patrol jacket for officers of infantry.
2. The jacket is to be of scarlet cloth or serge, according to the climate, of the same shape and size as the blue patrol jacket, with collar of the regimental facings. The sleeve braided as the shell jacket, according to rank. Scarlet shoulder-strap, with a small button and the number of the regiment in gold embroidered figures three quarters of an inch high, and half an inch from the lower end of the strap. White cloth edging all round, except the collar, and round the shoulder-strap. Scarlet lining. Field officers wear gold embroidered badges.
3. The scarlet patrol jacket is to be worn without the sash at drill, and on parade when the men are dressed in frocks.
4. The blue patrol jacket may be worn on regimental boards and on fatigue, stable, or orderly duties, but not on parade. Officers of line regiments are not obliged to provide themselves with blue patrol jacket, but may wear the scarlet jacket on occasions when the blue patrol jacket is authorized to be worn.
5. A pattern of the scarlet patrol jacket is deposited in the officers' pattern-room, Horse Guards, War Office, Pall-Mall.

By command,

RICHARD AIBBY, A.G.

### Correspondence.

#### UNIVERSAL TIME-LOG.

TO THE EDITOR OF THE "WEST-END GAZETTE."

SIR,—I think the trade in general ought to feel indebted to your correspondent Alfred King for the queries he has promulgated in his search for information, which, as "Misfortune" would have it, cannot be supplied in a satisfactory manner, there being so many different logs paid, fully bearing out the old proverb, *Quot homines, tot sententie* ("So many men, so many minds"), and all the men and all the opinions are of little good in the trade without getting them in a sense

more concentrated into one grand principle on which all could base their starting point of pay to their operatives. All our time-logs throughout the country are nothing more nor less, *rudis indigestaque moles*, a thorough disgrace to a trade which is an important branch of the commercial enterprise of the country, and which has not a uniform rate on which to base its workings. Now, your correspondent wisely says, "We shall never again have peace in the trade with the men until there is, I may say, a universal time-log, stating the correct number of hours for each garment to take in making throughout the country." The price per hour is a different matter entirely—that would have to be regulated according to the circumstances of each town; or it might also be equally satisfactorily applied to each trade according to the class of its customers. And another aggravating point in his letter is, the difficulty of defining the word "plain" in reference to a garment. Now surely no man will doubt that a coat is made plain when it is made suitable for a man to wear; that is, all the seams sewn and lining felled in, wadding stitched not less than five rows, padding basted to the canvas of the shoulder, three pockets, bluff edges if superfine cloth, but if tweed, two sewings, such as swelled edges: vests on the same principle that a gentlemen could wear them. Trousers again we would look upon as plain with all the seams sewn, bottoms felled up, two pockets, top bound fit to wear, not as some of the *professional* agitators of the trade would have us to believe as plain, the seams sewn, but with no pockets or binding—they are to be looked upon as extras. Nothing is more absurd than such notions of things, for where is the gentleman who would wear his trousers in such an unfinished state? For my own part I would look on french bearers, all pockets above two, and extra shrinking in hams, as extras; lining would not be more than an hour extra, according to the way men generally snob the fastening of stays when trousers are lined. But all these things are matters on which great difference of opinion exists and will exist till a general conference of masters and operatives shall meet and settle the matter for ever, which could be done if there was the will. Now if such an agreeable settlement could be arrived at time would be saved, and dissatisfaction a matter not to be thought of, if a universal time-log on such principles was in existence. In the first place what is wanted is amalgamation of the master tailors of the United Kingdom—a society which would be to the interests of the trade of the country if it were properly established, and they would be able to counteract agitation of those who are as a rule not able to make the

log prices, so are always dissatisfied. It is a matter of regret to the masters and foremen to find the deficiency of education amongst our journeymen tailors which would be for their commercial and political welfare, but they allow themselves to be led by these professional agitators, like oxen to be felled to the ground at the hands of the slaughterer, as in the last London strike they had to go back to worse terms than they had before, and the general routine of the trade thrown into a cheaper channel; now the slop-shop reaps is to be regretted by all the respectable tailoring establishments, which to a great extent is to be attributed to a want of union to be able to stand against the powerful and tyrannical combination of the operatives. Now that the price of labour of all kinds has gone to so high a pitch, it is worthy of consideration as to whether the principle of boards of trade ought not to be established throughout the country, in every town, or several towns put together, these boards to take into consideration all matters relating to the trade according to the requirements or position of each particular town or district, and each board to send one or more representatives, according to its strength, to a higher council of conciliation, which would decide all matters in dispute in an impartial manner. If all the various trades of the country were under the control of such a body of councils there would then be a possibility of regulating all prices of labour, &c., according to supply and demand. All would be placed in a better position, both masters and workmen, and under such influences there would be no necessity for the establishment of co-operative trading firms, as all would participate in the prosperity or adversity of our national commerce. No doubt these principles are based upon very wide views, but yet not so wide as not to be within the command of the natural laws of commerce and industry. It is a subject that recommends itself to the consideration of all enterprising men of business on the merits of its social and political principles, and equally worthy the attention of the statesman as it is worthy the attention of the tradesman and speculative capitalist; but as its proper handling is not within the limits of a single letter, I must leave the matter with the trade for its consideration; but as the former part of this article is more especially attracting our attention, I hope to see some equitable solution of this ever vexing question of time, which would be equally as desirable to the operative as to master or foreman, and any object for its furtherance worthy of support would have the support of

Yours, &c.,

J. RAE.



### Metropolitan Foremen Tailors' Society.

The members of the Society are respectfully informed that the Winter Session of Lectures, Essays, Drafting of Systems, &c., will commence in October. The following is the list of subjects, and names of the members who will treat on them this month:—October 1st, Mr. Odom, "On Sleeve Vests"; Oct. 8th, Mr. Giles, "On Technical Education for Tailors"; Oct. 15th, Mr. Prewett, "On the Enlargement of Scies"; Oct. 22nd, Mr. Ashford, "On Clerical Frocks"; Oct. 29th, Mr. Harris, "On Habits."

### Plates of Costumes.

#### PLATE I.

The most interesting question which presents itself to our minds on the subject of costumes is, What will be the most fashionable style of winter overcoat? Two styles of overcoats have so long reigned supreme in the world of fashion that our customers will, we fear, be asking for some new shape. However this may be, we have only to say that, according to the best information we can obtain, the Chesterfield will be the prevailing style of winter overcoat, although it will undergo some slight variations in form so as to produce a different and somewhat new style.

We have provided our subscribers, in this number, with adequate means to meet any requirements they may be called upon to supply in this respect—firstly, by issuing a plate accurately representing back and front views of the fashionable style of Chesterfield; secondly, by giving a first-class system to cut them by; and, thirdly, by supplying an adequate description.

Our illustration shows the peculiarities of the new style. It consists principally in the length and breadth of the roll—that is, the roll must be deep and the turn broad, so that when worn the crossing comes high up. This style is produced by cutting the front only a trifle narrower than for a double-breasted coat; that is, we would add  $3\frac{1}{2}$  to 4 inches in front of the chest line, taking care to have a broad break also. This would produce a broad and long roll, closing well up to the neck. The coat is single-breasted; the front is furnished with a fly with four holes, one of which are in the turn and the remaining three to button. The fly must be stitched broadly so as to be in keeping with the style. There are two pockets in the skirts, with flaps to go in and out; a breast-pocket 6 inches wide is placed outside the left breast and one inside the right: the edges are either bound with braid and stitched behind or else bound with Melton cloth to match, and stitched once or even twice. The length must be

2 inches longer than summer Chesterfields; where those were cut 36 inches long, these must be cut at least 38 inches. The width style is half-fitting; the sleeves must be cut ample, especially at the bottom, which should be at least 13 inches wide; cuffs,  $4\frac{1}{2}$  inches wide, are formed by the binding. A velvet collar is an essential finish to all winter overcoats, as collars of the same material are too thick and clumsy about the neck. An apparently trivial thing is essential to observe in regard to these coats, viz., they should slip on easily, so we always advise, when the customer's circumstances or inclination will permit, silk sleeve-linings or else the finest Italian cloth, for when the cloth of the under coat is being drawn against the grain in contact with the linings, the customer has often a difficulty in putting his coat on and bringing it well up to the neck, and so a common sleeveless often seriously prejudices the customer against the coat.

#### PLATE II.

The hunting season is now commencing, and sportsmen will be preparing themselves and their habiliments for their favourite sport. We have prepared an illustration of the most general style of hunting costume. The coat is of treble-milled scarlet cloth. It is cut easy to the figure so as to button to the bottom. There are two flaps in the waist-seam with pockets under; a breast pocket, outside left, with a flap to go inside or out, is indispensable. Two pockets are placed in the skirt-facing for sandwich-case and flask, also a ticket pocket with a flap in the waist-seam; the skirt is lined with the same cloth; the body and sleeves are lined with flannel, an extra wristlet of flannel is sewn to the bottom of sleeve-linings, and either drawn in with elastic or buttoned to 8 inches width; a seat flap is placed inside the back skirt about 8 inches down. There is a tab to collar. The buttons are the same as the hunt of which the gentlemen is member; the inside skirt-pockets are faced with waterproof to protect the wearer from the foam of the horse or the wet of the saddle. The edges and seams are double-stitched.

### Plate of Diagrams.

The WEST-END GAZETTE System for producing Chesterfield overcoats is shown by Dias. 1 to 3. Dia. 4 is a corrected representation of Dia. 6 of last month. Dia. 5 is a side view of the human figure, with its proportions carefully marked; and the remaining Dias. are the various sections of the human figure which are adverted to and explained in the valuable "Remarks on Dr. Wampen's Works," which are now appearing in this journal.







October. 1872.

Plate N° 1

THE WEST END GAZETTE

ENGLISH COSTUMES.





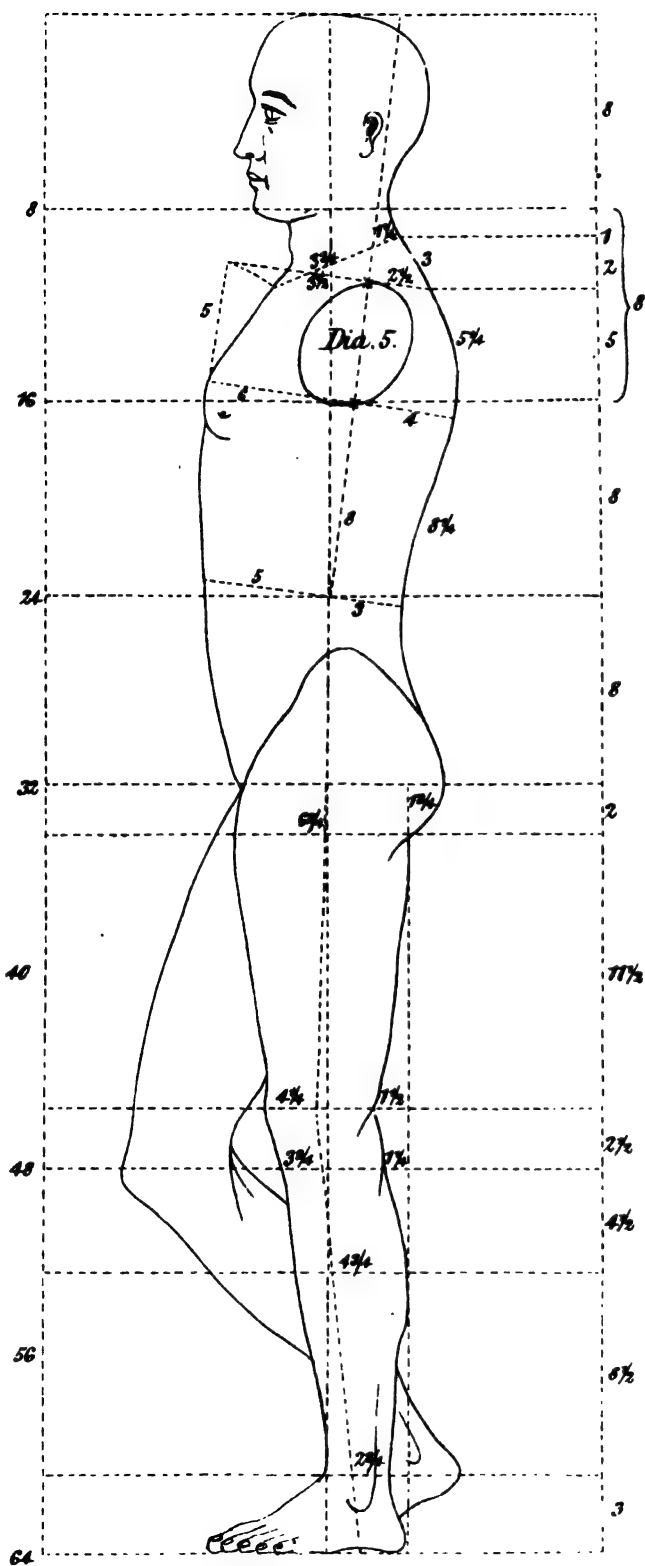
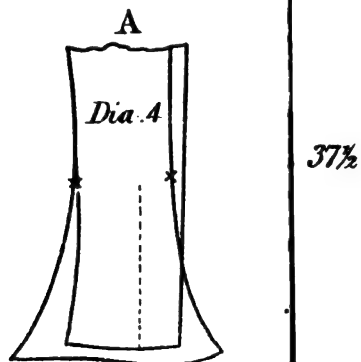
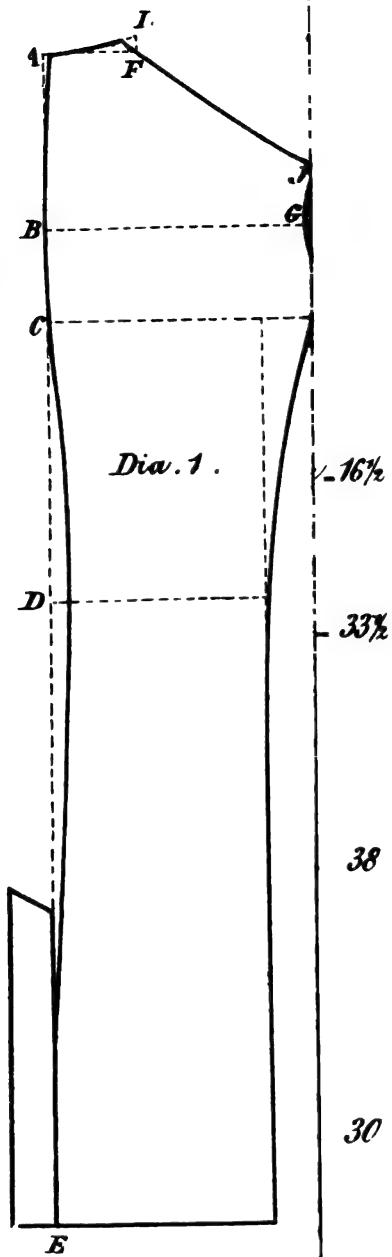
Printed by the printer at the West End Gazette

October. 1872.

Plate N<sup>o</sup> 2

THE WEST END GAZETTE  
ENGLISH COSTUMES.







# THE WEST-END GAZETTE

OF

Gentlemen's Fashions.

Vol. 11.

NOVEMBER, 1872.

No. 1251

## Technical Education for Tailors.

By E. B. GILES.

ESSAY READ TO THE "METROPOLITAN FOREMEN AND CITY OF LONDON PRACTICAL TAILORS' SOCIETIES."

Since I first had the honor of addressing the members of our calling on this very important subject, some three-and-a-half years ago, a very deep impression has been made on the public mind, and various well devised efforts have been, and are being, made to keep the public attention directed to the importance and necessity of technical instruction.

The evidence and reports of engineers, skilled mechanics, and other qualified persons who visited the Paris Exhibition in 1867, generally tended to show that the continental countries which competed with us in our principal manufactures, had made greater progress in manufacturing skill than we had: that they now rivalled and threatened to surpass us, so that not only was our reputation at stake, but our industrial welfare also. It was insisted upon in these reports, that the progress of foreigners arose from the greater attention which they were giving to technical education. Hence arises the necessity of our improving our capacities, not simply, but, as Lord Stanley observed in a speech on this subject, relatively to the progress which other nations are making in industrial skill.

The members of these Societies, I am proud to remark, fully recognize the importance and necessity of Technical, or as it better expressed, Special Education. This they have proved by their persistent efforts at mutual improvement which is shown by the lectures, essays, &c., that are delivered occasionally at our meetings. But however instructive these efforts may be, we must remember that there are higher teachers to whom we should look up—great luminaries in science and art, to whom we must apply if we would obtain higher and better

knowledge than we possess. No candle can shed a ray of light more than its constituents possess, neither can we give more information than we have. Our knowledge is of necessity very limited; those who have had the experience of mutual instruction societies, know that the instruction which is given is of a necessity limited in degree, and often inferior in quality. Few men have the requisite knowledge and capacity to act as teachers. Sometimes even when men possess great knowledge, they are entirely destitute of the power to communicate it to others. I mention this more particularly to point out that there are other and higher sources of knowledge of which we should endeavour to take advantage.

If, gentlemen, it rested only with you, I have no doubt that some efforts would be made to increase the general knowledge of our trade; but the trade generally must feel the necessity of this special education before any combined effort will be made to obtain it, still I think I shall be able to show before I conclude, that there are special means for this purpose within the province and power of the Society, which it may apply for the general good, and which would greatly benefit the community. And I shall only feel too proud if I can assist by calling your attention to it.

Every trade has some particular branch of art or science which relates to it, and of which some knowledge would be an advantage to the students.

The science of external anatomy is that which is most evidently related to our calling. It requires scarcely a thought to see its applicability. A study of this science affords us a knowledge of the variety of forms that we have to clothe. It aids us to distinguish the peculiarities of each structure, enables us to compare the normal with the abnormal structure, and to detect the kinds and degrees of differences which exist between them. It assists us in determining the mobile from the immovable parts of the frame, and points

out to us how and in what degree other parts are affected by these changes. Every cutter is practically a student of external anatomy, for every time he measures a new customer he must observe his form, for he knows by experience that unless he can detect the peculiarities of his structure, he will be unable to clothe it with comfort to the wearer and pleasure to the beholder. What I wish to urge here is, that some knowledge of this science, such as is furnished by the articles on "Anatomy for Tailors," in the *WEST-END GAZETTE*, would be advantageous to every cutter, because his observations would be founded on ascertained facts, and not on his own crude fancies.

Some instruction in the art of drawing is essential to those who wish to have a complete knowledge of our trade. It educates both the eye and the hand. A knowledge of the requirements of different classes of figures is of little use unless the eye can perceive the differences, and the hand be able to trace the necessary changes.

A still more important advantage accrues to those who engage in the study of drawing—it cultivates and improves the taste. It aids the mind in determining what is graceful and appropriate to certain forms, from that which is inappropriate and ugly. We should not overlook the general refined tone of mind which some knowledge of this art produces, nor consider it as one of its least advantages.

Some study of the science of geometry will assist the student to comprehend the application of lines to surfaces, and to estimate the difficulty of producing plane surfaces to form graceful, and even artistic, coverings for a combination of convex and concave surfaces.

Our tastes will most certainly be improved by some knowledge of the harmony of colors, and of the appropriateness of certain colors to particular complexions and colors of the hair.

But perhaps the most important service of all to tailors, is the science of anthropometry, or man-measurement. This science, more than any other, is directly applicable to our trade. It is a combination of geometry and anatomy and affords the only sound basis for our study. It presupposes some knowledge of anatomy. It divides the human body into distinct proportions, shows in detail, by means of transverse sections, the quantities of the proportionate size. The height and breadth of figures are thus accurately shown, with their comparative proportions. The proportion of the parts of figures is also determined, with the various kinds of movements of those parts—regular or irregular; and the effects of those movements on the general appearance of the structure. A knowledge of its principles

would be advantageous to every tailor, whatever system he might ultimately determine on adopting in the practice of his vocation.

I have thus cursorily indicated the course of study which is necessary for a scientific and artistic tailor; in your own thoughts you will be able to amplify what I have only glanced at.

(To be continued.)

## Trousers System.

By W. H. SMITH.

TO THE EDITOR OF THE "WEST-END GAZETTE."

113, Fenchurch Street,  
Sept. 16, 1872.

DEAR SIR,—I am highly gratified to find that your Journal has become the vehicle of what thus far appears to be an enlightened and impartial, as well as a simple and instructive, exposition of the works of Dr. Wampen. Of late years we have had more than enough of shallow, acrimonious criticism upon the productions of an author, the real principles of whose works are even now as a sealed book to some who profess to understand and attempt to expound them. I may, perhaps, hereafter have occasion to send a few remarks upon the above subject; but of course should defer them till the arrival of a suitable season. Don't regard this as a promise, it is merely a hint.

Now to the business on hand. It will be recollected that some time ago I sent to you for inspection a Trousers System, which appeared in No. 99 of the *W. E. G.* Having, since the publication of the system, made some few alterations in the method, I have no hesitation, from any sense of either shame or fear, in now sending another diagram embracing the changes introduced. I know that to some readers the diagram would now present few features which, erewhile, were regarded not only as novel, but altogether distinctive. Still the chief features are retained; albeit, some shrewd gleaner, straying calmly through the fields of literature, may have picked them up and made the most of them.

The measures are as follow:—Side seam, 42; leg,  $30\frac{1}{2}$ ; waist, 31; seat, 36; thigh, 23; knee, 17; bottom,  $17\frac{1}{4}$ . These measures produce a pair of trousers perfectly plain.

Draw the line A B. Square B D C, B D one-fourth seat-measure ( $4\frac{1}{2}$ ), D C one-sixth (3). For all sizes above 36 seat still make B D four-and-a-half inches, or one-fourth of the 36 seat-measure, and then, in order to find the point C, add one-sixth of the actual seat-measure, and in every instance divide the



whole amount for centre of bottom. From C measure up to F, the length of leg-seam, and making O a pivot, sweep the line P G. A H one-half seat (9). F two-thirds of seat from the line A B (12). Draw the line C H. Halve the distance from the line G H to F, and draw the line O I. I is one inch above the curved line. Halve the distance I C, and find the point M. The knee is found two-and-a-half inches above M. The largest part of calf four-and-a-half inches below. G O one-sixth (3). Square the top from O H. From H half waist towards A. Shorten sideseam half inch at bottom, and in taking out dress be careful to keep the crutch-point at its utmost height.

In forming undersides, in all cases mark up from G to N half the waist measure. Draw a line from F through N. Add three-quarters-of-an inch from F, and in marking seatseam hollow a little at waist, touch the line at seat, and end with a curve that will ensure a proper run with front. From the line F N mark half-waist, and complete the draft according to measure, placing half the width at bottom on either side the centre obtained.

For corpulent figures, add to the length of front and recede at top; but in no instance, except for the purpose of obtaining a correct run of front, advance beyond the point H. Of course, for stout men, the front requires to be more hollow and the seat more round and shorter.

Yours respectfully,

W. H. SMITH.

### Breeches, Pantaloon, Knickerbocker, and Gaiter Systems.

By HUSBAND BAIRD.

TO THE EDITOR OF THE "WEST-END GAZETTE."

SIR,—Having now thoroughly tested the trouser system sent by Husband Baird for proportionate and corpulent men and practised it with the greatest success, now the shooting season is commenced, I should feel obliged if that gentleman would put me in possession of the manner in which he applies the system to breeches, pantaloons, and knickerbockers. I should like it at an early date as I find customers prefer them to trousers for shooting purposes.

By attending to my wants I shall deem it a great favour.

Yours truly,

TRUST.

TO THE EDITOR OF THE "WEST-END GAZETTE."

DEAR SIR,—I have much pleasure in complying with the request of my friend "Trust," and at

the same to thank him for his kind and encouraging letter; so without further comment I shall commence to explain fig. 1 and dias. 1, 2, and 3 for Breeches, Pantaloons, Knickerbockers, and Gaiters.

Breeches are seldom worn by gentlemen except when attending H. M. Drawing Rooms, Court Balls, &c., and for sporting purposes.

Breeches are also worn by gentlemen's livery servants, such as footmen, coachmen, and grooms.

We are told over and over again by every writer who handles the present subject that a difficulty exists in nicely fitting this particular garment on the part of the cutter and the maker, owing to the scarcity of them in most trades. We are also told that if the following measures were taken correctly the difficulty would be easily overcome, namely, the measure from the top of thigh bone to knee cap A to B, and from point of fork to the knee again C to B; and again length of stride by measuring from A right round the fork C, back again to starting point A fig. 1.

The following are the measures to produce dia. 1, namely:—from top of sideseam to knee-bone, 25; to bend of knee, 27; and full length, 30. Legseam to knee-bone, 15; to the bend of knee, 17; full length of leg, 19; and add 1 inch to leg measure also. Waistband, 30; seat, 36; knee width, 13; small, 12; gaiter, 13. The measures of the knee-bone and gaiter should be taken tight over the drawers only, and the knee slightly bent.

To draft the Breeches, dia. 1.—First deduct width of waistband and allow for seams (by a waistband you will have a better fit, and it will save cloth), draw the construction line O A 30 inches; mark from O to B one fourth of the seat measure ( $4\frac{1}{2}$ ); and from A to C one-fourth. Draw a line parallel with O A; square B to D, and C to E. Mark on the line, O A to F, the length of legseam (19), and one inch more allowed. Mark from F to G one eighth ( $2\frac{1}{4}$ ), from G to H one sixth (3). Continue I  $\frac{3}{4}$  of an inch; from I to K one twelfth ( $1\frac{1}{2}$ ); from G to L one ninth (2); from O to D one-fourth of the waist measure, and take  $\frac{3}{4}$  off in length and width as marked, and draw the line D G. Mark on the line D G at M one-third (6). Mark from O to N one-fourth, and deduct width of waistband measure; from D to B, and from N to P the waist measure (15). Add one inch on the side at B, and one inch off at S. Mark at J on the line B C the length of knee measure (25), and to V, the small (27). Measure across from J to W, the knee measure (13); and from V to Y the width of small (12); and from S to E and C for the width of the bottom (13). Draw the seat line from N to H, and form the front of topside by D L I W Y

and E. Form the sideseam by B R and S, and the undersides by N M K P J V and O. This completes the Breeches.

In cutting plush breeches allowance ought to be made in length and width for seams. For dress livery breeches the width of the garter is invariably cut on to the bottom, and the gold or silver lace sewn over it. Gentlemen's dress breeches are cut like footmen's, and hunting, or riding breeches, like groom's; only not so wide in the thigh nor so forward at the knee. Footmen's breeches reach only to the small under the knee. Coachmen and groom's breeches are cut as low as the calf, and sometimes on to the calf. It is usual to cut coachmen and groom's breeches wide, but I have seldom met with any who would have them cut wide, *all* have them moderately *tight*,—it is length that is really wanted, not width. Therefore, I have drawn the diagram pattern same as I use in regular practice; each customer has a style of his own which must be complied with. The buttons at the knee are put a little forward. This depends on fancy, and what is taken off the sideseam is added to the underside. It is very important as breeches reach to the calf to be very particular about the shape of the knee; in making up have the legseam of the underside well stretched, also the bottom with an iron before being sewn, and the top side full on so as to form a receptacle for the knee to have full scope in.

The three check measures which I take to assist the judgment as illustrated by fig. 1 at A B and C are quite optional, as they have nothing whatever to do with the system, and only assist the cutter in determining the proper stride and length from top of thigh to top of knee-cap and legseam.

Breeches worn by gentlemen not wearing any official dress for H. M. Drawing Rooms, Court Balls, &c., ought to be cloth the same color as the coat, or black; three or four flexible buttons at the knee; gilt buckle in garter and to the shoes, and black or white stockings.

Dress breeches of black silk velvet and to be worn with black silk stockings; flexible or steel buttons; gilt or steel buckles to garter and shoes.

Pantaloon, same as breeches on dia. 1. They are marked say 39 inches long, and width of calf  $13\frac{1}{2}$ ; bottom at ankle  $8\frac{1}{2}$  inches; buttons at knee without holes.

Knickerbockers, dia. 2 The method I adopt is very simple, and I find answer the purpose very well, is to lay a plait in the paper before commencing to cut the pattern; the size of plait to be in accordance with the desired width, as illustrated by dia. 2. Then lay the customer's pattern on it and mark it in every way, except

making them 5 inches shorter than the trousers. This done, open it out and lay it on the cloth. In making up they can be plaited, drawing in or V's taken out and sewn to waistband at the top, and to the garter at the bottom. On dia. 2 I have marked a remedy for a very common defect, which is, when the dress is cut off trousers, breeches, or pantaloons, it generally shortens the leg, and sometimes causes it to twist at the bottom on the instep; so by adding to the width at the front as dotted line will remedy this defect.

Gaiters, dia. 3. From O form a line 15 inches long, and square top and bottom, and make according to measures taken; the measure usually taken being full length of legseam, so as to adjust the length of breeches and gaiters properly; take the width round the top, round the calf, ankle, and bottom, and across the foot over the instep.

## The History of the Art of Cutting.

(Continued from p. 29, vol. 11.)

In the same manner they practised anxiously, but generally without any serious reflection, the different trade usages which they had inherited and which had descended from father to son. They began with an uncertain way of placing the measures on lines, combined with the "rock of eye," by which means many occupied a whole day, and even a still longer time, before they succeeded in cutting a coat after the fashion of that time, while drops of sweat fell from their brows with the anxious labour. In the beginning of the last century they began already to make a certain arrangement of lines, by which they could nearly form the construction of a garment. The most fashionable coat of this period, and which principally required the skill of the tailor's art, was a single-breasted dress coat with a stand collar. It came into fashion about two hundred years ago, during the reign of Louis the XIVth of France, and was in general wear during the last century. The forepart and skirt of this garment was cut in one piece, and to get these to fall properly was the cause of much worry to the tailor of that time.

They soon discovered that the best method of arranging the sit of the plaits was by drawing a straight line from the shoulder scye-point across the scye and through the bottom of sideseam point to the required length of the skirt, this enabled them to go more or less out, according to judgment, as they wanted a fuller or plainer skirt. By degrees they found out similar help-lines to

assist them; for instance, they drew a line from the shoulder neck-point of the forepart through the bottom sideseam-point to the bottom of the skirt, according to which the armhole should stand about a finger's breadth in front of the line toward the breast; this is a rule which it must be acknowledged is right in certain cases at the present time.

That the back of dress coats and vests must have the same height from the bottom of the arm-hole was, likewise, already discovered in the middle of the last century, only they did not consider that this trustworthy rule for a straight figure must undergo important changes when the build varied. Ten years after they became, by degrees, convinced of this, still they had no certain system of measurement, so it was either by observation or by chance that they succeeded.

The manner in which they succeeded at first in determining the position of the shoulder-point, as well as the form of the neck and arm-holes is very curious. The position of the shoulder was determined in a great measure by the previously discovered arrangement lines, and partly after a certain distance which should separate the back and the shoulder neck-point when the back is placed in a closing position at the sideseam of the forepart. The form of the arm-hole was drafted, by many, round a horse-shoe, because they had arrived by degrees at this practice by observing that a well-proved pattern often had the scye of the same shape as a horse's shoe; and, in fact, this idea was not so far wrong, if they had not conceived the foolish notion that in order to make the scye easier it was necessary to cut a piece out right round it, similar to the largest sized horse-shoe, through this they made a long, narrow, mean-looking shoulder, and a no less mean-looking back and forepart to their coats.

Others, again, to draft their scyes, placed their hands on the forepart, spread out their fingers and then drew round the circle with their chalk. By this means they drafted arm-holes which, with their newly-discovered shoulder, back, and forepart, were three times as large as our present scies, but were much less comfortable. The shoulder was, as a rule, only half as wide as our present style, but was nearly twice as long, the back was half-an-inch too narrow, the arm-hole fell from 2 to 2½ inches too low down, from that cause they often cut the body too long. If we only think what a misfit such a cut would give according to the requirements of the present day.

No wonder that this style of coat made a true caricature of a man's body. Only habit and fashion could compensate for the defectiveness, and men must have felt, in this uncomfortable

dress, as they always do in such cases when they follow a fashion whether it is graceful or ridiculous.

(To be continued.)

## Morning Coat Shirt System.

By J. RAE.

SIR,—There are many things which, no doubt, are all very simple to the wise and egotistical gentlemen so common in our trade, who boast of their knowledge being so great that nothing to them is a matter of difficulty to cut, or even to alter, in the case of a misfit; to such men I can with all grace (as a neutral friend who is at all times willing to devote his sole energies for the *communis bonum* of my fellows in the profession) say it is time for them to learn wisdom and be wise, for none of us possess such an amount of knowledge that we can say we require no more for we know all. As I have said before, it is by giving that we gain knowledge. Speaking from experience on the matter I have no fear of contradiction from any, however presumptuous they may be; doubtless many may disagree with me in many of my opinions, but as I give them just as they appear or have appeared to me in my personal experience and in study, I can only say to the dissatisfied, blind your eyes to them, and to those who are open to learn, even from the humblest observations, give my remarks your kind consideration, and improve upon them as your individual cases may require as occurrences present themselves; but apart from any attack on the tender feelings or proud natures of any of your readers, I trust we may have a few friendly remarks passed on something more practical, and no doubt more interesting and useful, than in treading on the toe of those conservatives who keep all their little knowledge in a niche in the wall, or somewhere else, as the miser hides his gold, instead of putting it out to gain interest, so that it would after a time double its value. Such an expression I can assure all is applicable to intellectual wealth, equally as valuable as the metallic substance dug from the bowels of the earth. Passing these things aside, we will look at the practical subject before us and try, if possible, to handle it in a practical manner, which will be useful in some of its results if not to all, which is as much as can be expected from my pen.

It will be seen on referring to my System (Dia. 6) the method in which I take out my skirts for morning coats is in every respect based on simplicity, being only one deviation from a line drawn square across with O B to A. Namely,

raising the run of waist one inch above A and draughting a gradually curved line to O. The matter is no doubt simple; but like everything a man does, it ought to be done for some reason, good or bad; in this case, however, I must ask your many intelligent readers to be the judge of the reason which I advocate, namely, by so finding the spring of my skirt and adding it on at the front I thereby keep my cloth from O to B perfectly straight and give the back skirts a firm appearance. This causes them to sit close to the figure, and obviates the slovenly slip-slop appearance of those cut by the common way of placing the sidebody to the waist-seam. This is found by draughting the straight line A O and forming the run as dotted line, and then taking the run of skirt from C or the most prominent part of sidebody and drawing a straight line through O to bottom of skirt, which will be found as dotted line, or in other words adding on about one inch and a half more spring at B than by the other plan. In both cases you will find your spring is right and your plaits running straight, and to all outward appearance the back skirts are all that can be desired with one exception, that in one case the skirt seems to have no command over the back-skirts and seems loose, having always an inclination to fly off at the slightest move of the wearer, whilst skirts cut by the principle I have here shewn will keep their position firmly in the movement of walking. In theory both skirts may seem alike, but practically they differ widely, which any one can see on giving this a trial and comparing it with those cut on the other principle. As I never cut by any other plan (unless experimenting), I vouch for its good qualities, but leave it to the discretion of those who think it worthy of a trial to give the verdict either for or against. I am open to abide by the decision of an impartial jury of practical men, at the mercy of whom I place myself, by every article I write, or sentiment I express, openly through the pages of this or any other journal to which I may contribute.

### Correspondence.

#### COMPARISON OF ANCIENT AND MODERN TROUSERS SYSTEMS.

By ZENO.

SIR,—Having collected in the course of my practice 34 modes of cutting trousers, the question arises, which is right in such a diversity of English, French, German, and American opinions? On close examination it will appear

that it is in details that they differ most, especially among modern cutters, as all these base their proportions on the seat measure; while those of 50 years ago, based theirs upon the size of top of the thigh. Thus, top of thigh 24 inches, and making half that across for fork, and dividing into three parts, eight inches, for obtaining line for fall seam, four for stride. They invariably (as their diagrams show) cut their seat seam hollow at waist, and with a considerable curve down to the fork, no doubt this form was to their view consistent with the posteriors of the human frame, as may be observed on any outline of a well-drawn figure of a man. (See the one in the WEST-END GAZETTE for October.) Modern cutters mostly cut their seat straight, or with a slight hollow. Now how this divergence can be reconciled, I am not able to divine. I am of opinion that our forefathers were compelled to form so extreme a curve, was in some measure owing to cutting such hollow sideseams, for which they contended in their works; and the moderns their form, by reason of cutting their sideseams round. There is no question that the form of the seat must depend much upon the make of the customer, which is very justly stated in the summary of Mr. Giles's lecture. (See the WEST-END GAZETTE for Jan., 1872.) In my practice I have followed the law of progress which has marked the last 50 years; but in reference to the form of seat, I have adopted a medium between the two, giving it a slight curve, and hollowing it below the curve to the fork, as upon examining a pair of trousers that have been worn, there will be found creases in the seat near the fork, from a surplus of cloth at that part; and should the material be very stout, it becomes unpleasant to the wearer when seated. Many of our modern cutters adopt the plan of our forefathers in obtaining the rise of the seat, by casting from the hip by a pivot at point of fork. Now this was consistent in the case of our forefathers, as they had no spring at hip or top of underside; but it is inconsistent in our modern cutters, as they spring out the underside, suppose it 3 inches, by that plan it would raise the seat  $1\frac{1}{2}$  to 2 inches higher than theirs. But I need not call your attention, and that of your subscribers, to the divergence of opinion between our forefathers and the moderns, but to those of moderns among themselves, as may be seen by placing the diagrams of our Continental cutters, and also our English ones in juxtaposition. (See Mr. Constain's System, in the WEST-END GAZETTE, for Nov., 1871; and that of Mr. G. Muller's, in that of Sept., 1872; and those of Mr. G. Smith, in Sept., 1870; Mr. H. Baird, in June, 1871; Mr. Weston, in Dec., 1871; and Mr. Odom, in July, 1872.) I have

made these references as to the theory, I will call for the sake of distinction, "the Straight and Crooked Systems."

Yours respectfully,  
ZENO.

[It will be interesting to our subscribers to know, that our correspondent is entering his 78th year, and it must shame some of our younger members, who are apathetic and indifferent to the progress of our trade, to know that so aged a gentleman takes such a lively interest in our profession, as this is not the first, and we hope will not be the last, of his communications to us — Ed. W. E. G.]

### Metropolitan Foremen Tailors' Society.

The first Winter Meeting of the above Society, for the purpose of mutual improvement, was occupied by Mr. Odom, who drafted by his Shoulder Measure System, a groom's vest and sleeve for the inspection of the members present. The diagrams elicited general approbation; but Mr. Odom's method of adapting his draft for a corpulent figure provoked discussion, and an expression of disagreement, which resulted in its being remitted for future discussion. Mr. E. B. Giles followed with an essay "On Technical Education for Tailors," to the evident gratification of his hearers. We must refer our readers to our pages for a knowledge of its contents, as it has been placed in our hands for publication. On Oct. 15th, Mr. Ashford, our esteemed treasurer, placed on the chalking board, a pattern of a stand, and stand and fall collar clerical frock. He also drafted a diagram of a bishop's, arch-deacon's, and dean's coats. Mr. Ashford explained his way of making up these styles of coats, and answered very clearly and obligingly the numerous questions which were put to him on the subject; his long and extended experience in clerical costumes added great weight to the information which he most readily tendered.

The following are the names and subjects to be submitted to the members for this month:—Nov. 5th.—Mr. Campion, "Midshipmen's Jackets;" 12th.—Mr. Reinhard, "Ladies' Jackets;" 19th.—Mr. Head, "Breeches and Gaiters;" 26th.—Mr. Mosely, "On Chesterfields."

We hope that our members and friends will evince their interest by their numerous attendance; and that our young members especially, will be anxious to take advantage of the information afforded them by these meetings.

### City of London Society of Practical Tailors.

The above Society commenced its Winter Course of Lectures and Essays on Friday Evening, Oct. 11th, when Mr. Tapson, dilated upon "Groom's Waistcoats." He was followed on the 18th, by Mr. W. H. Smith, "On Trousers Cutting;" and on the 25th by Mr. Short, "On Coat Cutting." The following are the subjects for the concluding part of this year:—Nov. 1.—Mr. Williams, "On Chesterfields;" 8.—Mr. Vaughan; 15.—Mr. Jones, "On Double Breasted Waistcoats;" 22.—Mr. Jno Mogford, "Development—Leg and Pelvis;" 29.—Mr. S. H. Rawley, "Tailoring—Trade and Art." Dec. 6.—Mr. E. Giles, "On Trowser Systems;" 13.—Mr. E. Evans, "On Overcoats;" 14.—Annual Dinner; 20.—Mr. Neave, "On Trowers for Corpulent Figures;" 27.—Mr. Brooks, "On Frock Coats." N.B.—Members of kindred Societies are admitted to the ordinary meetings of this Society.

### BOOKS RECEIVED.

We have received from Rome, the first number of a new journal of fashions entitled, "Il Risorgimento delle Mode Italiane" (the Re-organisation of Italian Fashions). It will appear quarterly, in place of "l'Emancipazione delle Mode," and is double the size. It contains eight pages of letter press, in a pink cover, a large plate of 12 figures, two full size diagrams, and 26 reduced diagrams, by members of their society. This Journal is worthy of our notice as a further proof of the earnest endeavours of the Italian tailors to found a school of Italian fashions for Italian tailors, and to remove the censure of being mere copyists of other nations' costumes. It is one of the many signs of the awaking of the Italian people to a proper sense of their own dignity, and an assertion of their independence of thought and action. The desire or rather determination to set up English models, for English tailors was the principal cause of the Metropolitan Foremen Tailors' Society publishing the WEST END GAZETTE. We feel no small degree of pleasure, and some degree of pride, when we observe that one of our pupils has written in a very pleasing and elegant style, the article on "The Fashion," and is otherwise taking a very active and useful part in the production and working of the Journal. How far the spirit which animated us may have been directly or indirectly transmitted to our Italian brethren we may not



know, but it is some consolation to us to see our efforts repeated in other countries, and we hope they will meet with even greater success and reward.

## Plates of Costumes.

### PLATE I.

In our previous number we informed our subscribers that the Chesterfield Overcoat would be the most general favourite this winter; however, we must not be understood to say that frock great coats will not be worn, only that they will not be so generally adopted as the Chesterfield.

With the view of fully representing the present style of frock coat we have also given front and back views.

We must now ask our readers to take not only a general but a particular view of this garment before us, for it has often occurred to us that unless our friends regard minutely the run of the seams, the fall and fulness of the skirts, and the style of the fronts, &c., they will not appreciate what is to us often an arduous and conscientious labor, viz., to shew clearly to our subscribers the style that garments are cut and worn in the West End of London. True, we do not always succeed in impressing on or explaining to our Artist the minutiae peculiar to our trade, but our friends may always rely that our representations of English fashion are conscientiously rendered, and may be depended upon.

There is a somewhat new kind of material which is frequently selected for this style of coat, viz., the Shetland beaver; it has a rough curly surface like an Irish frieze, but is very much softer and lighter. The principal features of the present style of frock great coats are, they must be cut to fit the figure, the skirts must be long and have little fulness in them, for a proportionate figure we would make the waist nineteen, and the full length forty inches. The lappels must be cut broad so as to produce a bold front, say 3 inches at bottom, 4 in the middle, and  $3\frac{1}{2}$  on top. The edges on rough surfaced materials look better when bound with melton to match or the reverse side of cloth. Beavers or meltons should have the edges double-stitched, whilst twills must of a necessity be braided. They should button three and turn one or two holes, care being taken to make a long broad turn, yet one which crosses high; little care may be given whether the hole or holes in the turn are the same distance apart as those below, so as the required style is fashioned. The skirt pockets are placed in the

plaits, and frequently a breast pocket outside the left breast. The collar is covered with velvet to match.

There seems to be a general disposition amongst fashionable men to wear trousers fuller; we are making our trousers up in the following proportions for a good figure: 26 inches thigh,  $19\frac{1}{2}$  inches knee, and 17 inches bottom. Side pockets are also being reintroduced with this style of trousers. The most recent novelties in trousering's are small checks of various size and colorings, but by no means loud in character. Narrow lines and mixtures are also worn.

### PLATE II.

As the making of uniforms for the army is not now confined to a few select trades calling themselves military tailors, but is more generally distributed amongst the trade, we have thought it desirable to give at the earliest opportunity two illustrations of the new infantry patrol jacket. It is made of scarlet milled cloth or beaver. It is single breasted with collar same color as facings, and rounded at the corners. The sleeve is cut full length; the cuff being formed by gold braid according to rank. There are three buttons down the front at equal distances. The jacket must be edged with white and lined with scarlet. The shoulder straps of scarlet are edged with white, and the number of the regiment embroidered in gold and looped up at the top with a small button. The distinctions of rank are, Captains and Lieutenants, ornament on sleeve, none on collar; Lieut.-Colonel, ornament on sleeve with crown on collar; and Colonel, ornament on sleeve with crown and star on collar.

We published last month the general order on this subject from the War Office. The two illustrations giving back and front views of this garment, which, we may add, are got up under the superintendence of a military tailor so as to ensure correctness in design and detail, with the instructions we have now added, will, we hope, furnish ample information on the subject to our subscribers.

## Plate of Diagrams.

Fig. 1 and dia. 1-4 are illustrations of Husband Baird's system of cutting breeches, gaiters, pantalons, and knickerbockers.

Dia. 5 is an exemplification of Mr. W. H. Smith's improved system of trousers cutting.

Dia. 6 shows Mr. Rae's method of cutting morning coat skirts.



Art. 1000. (From the Collection of 1872.)

November, 1872.

Plate N°1

THE WEST END GAZETTE  
ENGLISH COSTUMES.

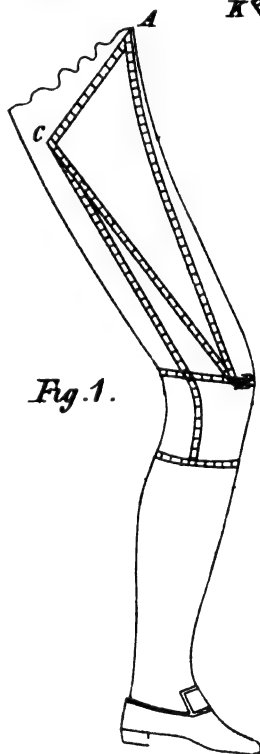
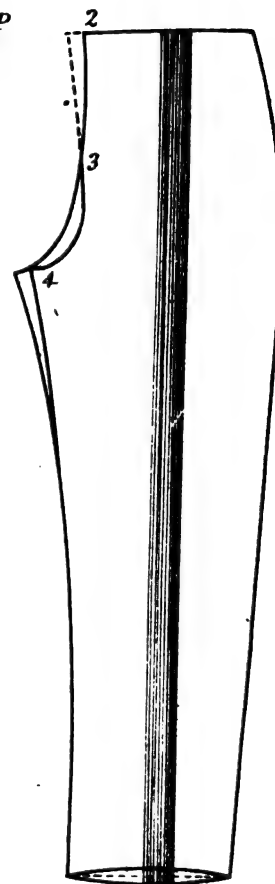
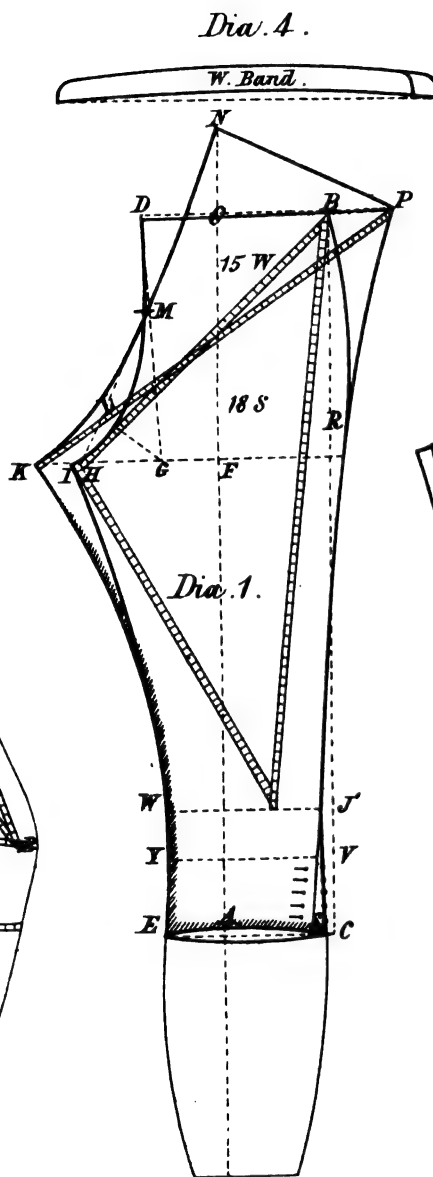
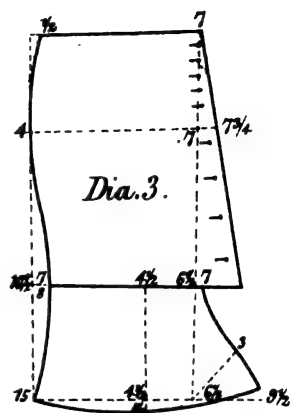


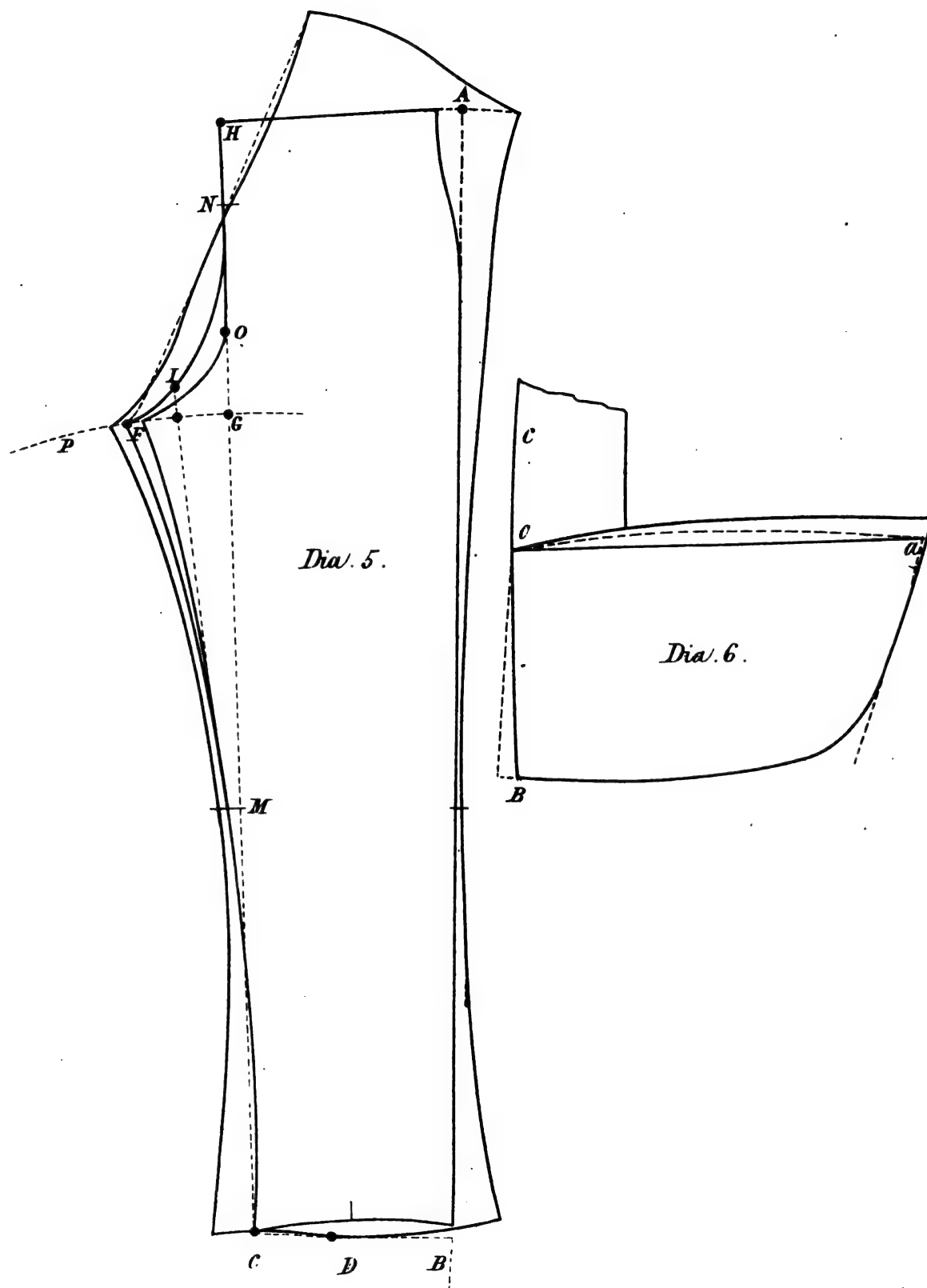
















# THE WEST-END GAZETTE

OF

Gentlemen's Fashions.

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No. 126.

## Technical Education for Tailors.

By E. B. GILES.

ESSAY READ TO THE "METROPOLITAN FOREMEN AND CITY OF LONDON PRACTICAL TAILORS' SOCIETIES."

(Continued from page 31.)

But my purpose is not so much to indicate what is necessary to qualify a particular individual, as to show how our trade may be improved generally. For this purpose we must glance for a few moments at what is our position educationally considered, as compared with our neighbouring countries. We will first turn to France, then to Germany, and lastly to Belgium and Switzerland. For this purpose I will claim your attention while I read an extract from an article on "Technical Education in England," in the *Cornhill Magazine*.

"Now, had the industrial conditions of England and Continental countries been reversed, and had the same educational ideas occurred twenty years ago to our leading statesmen instead of theirs, we have fair means of measuring the extent to which those ideas might by this time have become developed. We might probably be even now deeming it matter for congratulation that we had advanced beyond the stage at which, while all parties in the country were loudly proclaiming that something ought to be done, no two parties could agree what that something was, or would therefore permit anything to be done. At most we should have got the length of 'optional compulsion,' imposing, on

whatever district volunteered to accept the same, the imperative obligation of making complete provision for its educational requirements, but leaving every district free to decide whether to accept the obligation or not. 'They order this matter better in France,' as was presently discovered by the English artisans delegated thither in 1867. With envious eyes they noted that in every manufacturing town of any importance, a church or a baker's shop is not more a matter of course than an art-school, wherein whoever chooses may, on payment of little more than nominal fees, be initiated into all the mysteries of design. With jealous ears they heard of the facility with which the poorest French boy, of fair parts and application, may pass from communal school to communal college and thence to an university. Yet the impression made upon them by the contrast between French and English educational provision shows rather the scantiness of the latter than the abundance of the former; with which intelligent Frenchmen themselves are far from being satisfied, holding, indeed, that if, among first-rate European powers, England be the worst educated, France is the next worst, as much below Germany as above England. Nor is there any overstrained modesty in this estimate; for not only in Prussia, but in each and every of those minor Teutonic States, too insignificant almost for separate English recognition, there is a complete network of institutions showering thickly over the narrow area of the land as much or more of technical instruction

than is thinly sprinkled over the entire English superficies. In Württemberg, for instance—a petty kingdom with a population barely two-thirds that of London—there are, and indeed already were in 1865-6, maintained chiefly at the expense of the State,—Firstly, at least as many elementary schools as there are communes or parishes, to which all children between the ages of six and twelve, for whose tuition their friends do not otherwise provide, are required to be sent in order to be taught to read and write fluently, and to get, in addition, a taste of and for the knowledge to which reading is the key: Secondly, as auxiliary to these, 450 industrial schools of a humble character, attended chiefly by girls: Thirdly, 523 farming schools and 108 trade schools, in which lads of twelve and upwards are fitted for husbandry or handicrafts by instruction given throughout the day to such as can spare the time, or for an hour or two in the morning and evening to those whom necessity compels to devote most of the intermediate hours to earning their bread: Fourthly, seventy-six industrial academies in which more forward pupils are further advanced in science, pure, mixed, and applied: Fifthly, a great agricultural college at Hohenheim, and a great building-trades' college at Stuttgart; the one for giving thorough scientific training to farmers, gardeners, and foresters; the other, of which the most distinguished architect of Württemberg is president, with twenty-eight professors and sub-professors under him, for fitting journeymen masons, bricklayers, carpenters, and the like, to become foremen in their respective crafts; foremen and moneyed apprentices to become masters; and small masters to become great contractors: Finally, a Polytechnic University at Stuttgart, amply equipped with lecture-rooms, modelling-rooms, chemical and physical laboratories, mineralogical museum, botanic garden and astronomical observatory, where matriculated students may go through complete courses of mathematics, mechanics, natural philosophy, and natural history, engineering and architecture, with all their affiliated 'ologies, on payment of less than £5 for the half-year, and where whoever chooses may attend the classes of any of the fifty-one pro-

fessors, on payment of rather less than twopence the lesson.

"From one, judge of all. From this brief outline of the educational condition of Württemberg may be approximately inferred that of the generality of German States, among which Württemberg stands educationally about midway, somewhat higher than most, somewhat below one or two. Not of Württemberg only, therefore, but of Germany as a whole, may France acknowledge the educational superiority. Yet, even as France looks up to Germany, may Germany in turn look up to Switzerland, which—having under the auspices of Pestalozzi anticipated both her neighbours in combining the teaching of thoughts and things with that of words—has, during the last seventeen years, gone beyond either in combining instruction in the real business of life with instruction in abstract science. In private and personal expenditure the Swiss are frugal, not to say stingy, as we are profuse. Their wealth, national or individual, in comparison with ours, is poverty; but on many great public objects their lavishness stands out in humiliating contrast with our niggardliness. Their common schools are mansions, their academies look like town-halls; in their national polytechnicon at Zurich—an edifice as grandiose as Buckingham Palace—is located the best model of a technical university which the world can show, the most perfect and symmetrical organization for training a rising generation in the practical duties of citizenship. In it everything that is most valuable in the arts or manufactures of other countries is taught by the most competent teachers anywhere procurable, in the best manner that experience can suggest, and with all the aid that the best material appliances can afford. There, as in the kindred establishment at Stuttgart, are an astronomical observatory, a chemico-mechanical laboratory, a laboratory of chemical research, a museum of engineering works and drawings, a museum of engines and machinery, a museum of architecture, collections—antiquarian, zoological, botanic, and geological. There a tutorial staff, sixty strong, deliver annually 145 courses of lectures, in groups adapted to the varying requirements of all who are either themselves ambitious of taking the lead in any technical career, or propose to make it their business to promote the technical progress of others—suited, that is, to agriculturists, manufacturers, mechanicians, engineers, and architects, to the general and political philosopher and the politician, and to all beside who either cultivate

science or art or literature for its own sake, or take it up as a profession.

"If now—recollecting that these several sets of educational apparatus were designed for the express purpose of enabling the countries to which they respectively belong to make up, by the more effective application of science to industry, for their inferiority to England in other conditions of industrial success—we proceed anxiously to inquire how far that purpose has been attained, we shall find all testimony continuing equally concurrent. Contrasting the textile products of France, Belgium, Prussia, and Austria, with those of Great Britain, 'here,' exclaims Mr. Huth, 'is a machine working a machine; there, brains sit at the loom, and intelligence stands at the wheel.' The previous training, whereby, 'in the polytechnic schools of Germany and Switzerland, the future manufacturer or manager is made familiar with the laws of the great natural forces that must always form the bases of every intelligent industry,' is pronounced by Professor Frankland to 'more than overbalance the undoubted advantages which our own country possesses in raw material.' 'Englishmen,' says Mr. Mundella, 'possess more energy, enterprise, and inventiveness than any other European nation; but the best machines which Englishmen invent Germans and Frenchmen are enabled, by superior industrial education, to improve upon.' While, 'in Saxony, sons of the poorest workman receive a technical education such as the sons of our richest manufacturers cannot hope to obtain, how (asks the same keen observer) can it be otherwise than that the English workman should be gradually losing in the race?' Gradually losing, forsooth! Nay, rather does Mr. Lucraft feel bound to confess that 'in the race we are nowhere; that our defeat is as ignominious and disastrous as it is possible to conceive; that since 1862 we have 'not only not made progress, but have retrograded,' and that because 'the mere mechanical workman has not the slightest chance with the workman of cultivated taste.' It is 'the Frenchman's familiarity with art,' says Mr. Conolly, 'and his early training in its principles, that enable him to outstrip us,' insomuch that 'we are becoming reduced to mere hewers of wood and drawers of water for other nations, manufacturing goods to be sold cheap, or producing raw material for them to work up;' but, as Mr. Randall adds, in the same strain, betraying our deficiencies 'wherever intellectualism is concerned or an educated hand is required.' Everywhere in the manufacturing establishments of the Continent, Mr. Samuelson found people of higher culture than our own, handworkers comparatively

literate, foremen and managers with well-stored and well-exercised heads, masters often highly and variously accomplished.

(To be continued.)

## West-End Gazette System of Cutting.

### THE FROCK OVERCOAT.

In our preliminary remarks preceding the "West-End System for Chesterfields," we gave it as our opinion that that form is "par excellence"—the best form of overcoat extant, inasmuch as greater scope is afforded for the union of grace with comfort. But we know that a favourite dish, if too constantly indulged in, will in time pall upon the palate of the epicure, so we can readily imagine that a gentleman will desire occasionally a change in the form or fashion of his garments; and, therefore, without at all depreciating the Chesterfield shape, or in any degree qualifying our remarks thereon, we should advise a trial of the frock overcoat, which is the subject of our present lesson. There can be no doubt that this form obtains a great share of public favour, and we are far from denying that it has advantages peculiar to itself that merit it. It is the compact type of garment which many affect, as being suitable for the display of a well-formed figure, and well adapted to show nature's handiwork off to the best advantage. There also exists in the mind of many, a lurking belief that from its closeness of fit, a much greater degree of warmth is to be obtained in this than in the looser and more open style of garment. A study of our diagrams, as elucidated by our explanatory notes, will show the student the differences we make as contrasted with our ordinary-frock coat system. We should recommend a V to be taken out of the neck, as shown on the diagram.

#### Directions for Drafting.

Dia. 1.—*The Back*.—Mark from A to B one-third of natural waist length; from B to C one-sixth of breast, to D the natural waist length, to E the style length. From A to F square with the back-seam; mark one-sixth of breast, and square with line upwards to G,  $\frac{5}{8}$  of an inch; curve from A to G for top of back; square B to H, and mark  $1\frac{1}{2}$  inches more than one-third for width of back, throwing it slightly forward as at I. The remainder of the back is governed by taste or fashion.

Dia. 2.—*The Forepart*.—Square with the back at point C, draw the line L K J; and at the point D, the line P O M N W; at L mark from

C one-half the breast measure, at K two-thirds, and at J the full breast; square the line L N by C L. From N to O one-sixth of breast; from O to P one-quarter of the waist measure; square the line P D by O P. Form the side-seam as shown on the Diagram, bringing in the back so that D (Dia. 1) may rest on the line P D, allowing one inch spring at bottom; square with C K, mark the line K S C. From K to S one-third of natural waist length, and from K to R one-half that quantity. From S to O one-third of the breast, and from R to B two-thirds; square the horizontal lines at S O and B. From C to E one-sixth of breast; and square E D by E C. Lay the back with the point A resting on the line C E, the shoulder neck point on the line E D, and point B of the back touching the line B E. Mark the shoulder-seam, dropping it half-an-inch at the scye point. Mark the scye from H, touching the line L K through the point R to shoulder-seam. From N to M take one-twelfth of breast; and form the side-body from L through N to Z, and from L through M to Z. From J to V three inches. From the back-seam at D to W one inch more than waist measure, closing the points M N. Shape the neck as shown: the front resting on the line S, and the neck drafted to measure. W X one inch longer than D E. Form waist-seam, hollowing it one inch at Z.

## The History of the Art of Cutting.

Translated from the German of KLEMM.

(Continued from p. 37.)

The want of a well-regulated system of cutting was the cause of the unskilfulness of tailors, and that which gave to the whole civilized world a laughable, and sometimes even a horrible, style of clothing. We might say that the tailors' shears alone regulated the entire tasteful arrangement of costumes, as the tailors alone were in the habit of taking measures, and it is peculiar to our trade at the present time, so that without progressive discoveries in new forms and styles, we should never have had those beneficial changes of fashion by which thousands of active hands earn their living in various branches of industry. If the tailor did not possess the talent to give to his cut the various forms which fashion dictated, and even to add to them new graces, we should have now a stability in form which would make

it possible for the same coat to descend from father to son. The world would at the present time have a different appearance if it was not for the discovery of the mathematical art of cutting, and now who will say that the tailor is not an important personage at the *Present* as well as in the *Past*.

Instead of thinking of any improvement in cutting, they applied themselves with much care and trouble to the external adornment of garments, so that almost the same cut for the upper part of the body prevailed as had already come in vogue in 1650, during the reign of Louis XIV. of France, and continued without any important improvement until the end of the 18th century, and even long in the 19th century could be seen some friends of the old times, and particularly country people, marching proudly in those abortions of coats. It was only in relation to external luxury that dress coats underwent frequent changes, in which the stuffs of that time, principally silks and velvets, and striped cloths of various lively colours, were excellently united. The entire costume had a much livelier appearance than our present monotonous dress.

But with all the luxury in trimming the edges and seams, in embroidery, and all kinds of ornament, the art of cutting remained defective. Still we ought not to reproach the tailors of the last century that, with the exception of the discovery of a few arrangement lines and a few starting points, the art of cutting had only advanced a few paces. Important improvements in cutting were not thought of, but they contented themselves in making trivial changes in the decoration of garments. There was nothing for the tradesman to learn, and nothing for him to think about, but simply to cut after his pattern, or the rules which he had inherited from his forefathers, and to make the seams according to usage or fashion. At the farthest he made some changes when a new fashion arrived from Paris.

How entirely different is it now. Our dependence on foreigners in regard to the progress of fashion is only in the imagination; for the German tailor would follow the natural way from one change of fashion to another, by supplanting an old form by some newer one.\* We have in

\* [It is certainly interesting to know that the Directors of the European Academy of Fashion have sent monthly for some years past thousands of copies of the diagrams of the "European Fashion Journal," "The Observer," &c., from whence they are sent out through the world as supplements to the renowned journal, "Le Progrès," and are well received, especially in France so that the circulation increases quarterly.]

our time sufficient proofs that the originators of fashion in Paris are surpassed in Germany, and it is well known that the German tailors far surpass their Parisian compeers as regards precise and safe cutting; for few of the latter are capable to cut a coat for any shaped figure, and to deliver it perfectly fitting without trying on, as is done in Germany in thousand of cases; but leaving this, what a glorious progress there is in general, that it is possible to make clothing, suitable to the individual, so that the different peculiarities of the human body are studied and provided for. Certainly it is a most glorious proof of our progress in the art of cutting in comparison with the old style of cutting after patterns.

(To be continued.)

### Remarks on Dr. Wampen's Works.

(Continued from page 28.)

The cursory glance at the proportionate figure may be considered by those who are already acquainted with Dr. Wampen's works as a far too meagre account of it. My intention, however, was to leave many of the results to be worked out by those who feel themselves interested in these questions. For when a subject is fully worked out in all its details, and placed before the reader in a popular form, it is apt, on this very account, to be slipped over, and is thus of less utility than it might otherwise be. Besides, although it is true that we cannot know the disproportionate unless we first obtain a knowledge of the proportionate—cannot know the exceptions unless we first know the rule—yet it is also true that when we have a general conception of the distinction between them, each step we take will serve to make us more sure of the ground we have already had, to give us a clear view of what we have left behind. For example, we shall have by-and-bye to consider the other two kinds of forms—the broad and the slender; and those who will take the trouble to think on the subject, will readily see that from the very nature of the case the formulæ for the construction of either the broad or slender forms will also serve for the construction of the proportionate. Now, indeed, that we know what a proportionate figure really is, we may let it drop out of our sight altogether as a distinct figure so far as results are concerned. For

the head of the broad figure is obtained by the formula  $(\frac{8h + 8b - 8b}{3})^2$ ; and the head of the slender by  $(\frac{8b + 8h - 8b}{2}) \times 8b$ . But it follows, from the definition of a proportionate figure that  $8h - 8b = 0$ ; so that the above formula will also produce the head for the proportionate figure. And so with all the other parts. Keeping this in view as we proceed, another element of interest will be added to our study of the broad and slender forms.

Assuming that we have a correct notion of what is a proportionate figure, and of the quantities which define the various normal parts, we must now hasten to shew the correspondence between the figure and the model. As your readers are aware, the proportion-measure by which the figure was constructed, was obtained by dividing the breast-measure into 19 units, the whole height into 64 units, and then comparing them. But as every covering must be greater than the thing that is covered, our model is of necessity greater than our figure. Therefore, instead of dividing the breast-measure into 19 parts, let it be divided into 18 parts; thus, divide it first of all by 3; then take the third part and again divide it by 3; and then halve this last three. This is simply the employment of a larger scale. And if those who object to Dr. Wampen's models that they produce coats that are too small, would only reflect that they are not limited to any particular scale, it would save them the trouble of putting on record some very strange objections.

Dia. 3 represents the surface of the human figure laid in an even plane. First of all we draw the straight line A D=10 equal to the front part of the thoracial section, and at the points A and D, draw the straight lines A C and D E at right angles to A D: making A C=8, the height which lies between the breast and waist sections; D E receives in addition  $1\frac{1}{2}$ —the distance from the waist section to the navel. Mark both from O to B and from E to I, and at right angles to their respective lines 1 unit; and join B J, which will then=8, the front part of the ilial section. Now join A B; and from the point A at right angles to A B, draw A F= $4\frac{1}{2}$ —the distance from the *fovea axillaris* point (arm-pit) to the scapula point of the Thoracial section. Make also B G= $4\frac{1}{2}$ . Mark from G to H 2 units; join F H, and draw F K at right angles to F H, making F K= $4\frac{1}{2}$  the distance from the scapula point to the dorsal point of the Thoracial section: make H L=F K, and join K G.

A B is rather greater than A C, because it is the hypotenuse of the right angled triangle A O B; and for the same reason F H is greater

than F G: much more than is F H greater than A C. F H will be found to be equal to  $8\frac{1}{2} = \frac{1}{2}$  more than A C. This, besides being geometrically correct, corresponds exactly with the figure; for the distance between the Thoracic and Ilial sections in the lumber region is  $8\frac{1}{2}$ . A F + F K = 9 is the back part of the Thoracic section, and L B = 7 = the back part of the Ilial section. This completes the development of the lower part of the Thorax.

Produce the line O A upwards, and make A O =  $2\frac{1}{2}$ —the radius of the Axilla section, and with O as a centre, O A as radius describe a circle, which will then be equal to the circumference of the Axilla. Draw the straight line marked  $5\frac{1}{2}$ ,  $1\frac{1}{2}$ , parallel to the line O A O P, and distant from it  $2\frac{1}{2} + 7$ ,—the radius of the Axilla section added to the breadth of the back. Draw V W parallel to this last line, and distant from it 8 units—the breadth of the back in this part of the Thorax. Now develop from X the fourth part of the circle, just as we would wind off a thread from a reel, keeping the thread all the time tightly extended, until we are stopped by the line V W, and the point which we have thus obtained for the model, corresponds exactly with the acromion of the scapula in the figure. By this step we have also defined the point P in its relation to the Acromial point of both back and forepart M and N. Produce P M till it meets the line drawn for the dorsal length, and from the point of intersection mark down  $1\frac{1}{2}$ , this point will correspond to the dorsal point in the Acromial section. From the point, marked  $1\frac{1}{2}$ , go down  $5\frac{1}{2}$ , the length of back in the *major Axillar dorsal* section, and mark across  $4\frac{1}{2}$  from the dorsal point of the Thoracic section to the Scapula point. From X to  $4\frac{1}{2}$  on back, and from X to F on side body, are drawn by free hand. The line drawn from the Acromial point M to the back, is called the Scapula Spine line. The determining of the points P and M also fixes the position of N. Now from N with the length of the claviclar line 8, draw a short curve in the direction of the top of breast; and from D, with the distance 5, draw another curve cutting it; the point of intersection corresponds with the the upper sternal point of the Thorax. Join this point with the Acromial point N, and the middle part of the Thorax is developed. From the upper sternal point draw a line parallel to the line D E, and equal to the minor axis of the collumial section. On this line construct the half of that section: mark h k = 3, then K in the model corresponds to the point i in the section—the neck line being unwound in precisely the same way as we did that of the arm-hole. Turning to the back, from the point  $1\frac{1}{2}$  on the back below the Scapula Spine

line, mark upwards 3 to S the length of the Axilla. Produce the line beyond S  $1\frac{1}{2}$ , and construct on this half of the back part of the collumial section. Mark across from S  $3\frac{1}{2}$ , and upwards  $\frac{7}{8}$ ,—the line S K will then equal  $3\frac{1}{2}$ , the circumference of the back part of this section. Place now the oblique line M K of the back, in the oblique line of the forepart N K, and the whole collumial line will be of the required length.

(To be continued.)

## Metropolitan Foremen Tailors' Society.

LECTURES, ESSAYS, &c.

On Tuesday evening, October 22nd, our worthy Secretary, Mr. Prewett, explained his method of providing increased space for disproportionately large scyes. He stated that when he found a customer with an abnormally large scye he also found that his shoulder was also proportionately developed. It was not sufficient to simply cut out the scye so as to produce a larger arm-hole, but that increased room must be provided round the shoulders according to the increased size. His plan was essentially the same as was given in the WEST-END GAZETTE system in our May number, and to which we must refer our members for further explanation.

On Tuesday evening, October 29th, Mr. Harris, according to announcement, placed before the members a pattern of a ladies' riding habit, and drafted one out so as to shew his plan for producing this tasteful garment. A few remarks were made by the on-lookers, expressing satisfaction with the production; after which two candidates for membership of the Society measured two gentlemen and drafted foreparts for them; these were afterwards examined by the Committee, who declared them satisfactory and the gentlemen worthy to be members of the Society.

On November 5th Mr. Campion submitted to the inspection of the Society a model and draft of a midshipman's jacket, embracing all the details peculiar to the style. Mr. Campion's known experience as foreman in a naval trade gave additional force to his remarks and explanations. After which Mr. Auguste Schor, of Jerusalem, was introduced to the Society. He said that he had attended to show, with the Society's permission, his plan of drafting coats with his patent homomètre (man measure). He had come ex-



pressly from Jerusalem to patent his invention, for which he claimed simplicity and correctness of drafting. He then measured a member and drafted a coat for him, which was inspected by the members. A considerable difficulty was felt in understanding the gentleman, as he spoke German and English but imperfectly, so Mr. Giles acted as interpreter. After a conference amongst the members present, it was agreed that as the gentleman's object evidently was to obtain some kind of testimonial from the Society, it would not be courteous to a stranger, nor a sufficient test of his instrument, to come to any decision as to its merits with this slight examination, neither should the Society give its sanction to any invention which was not worthy of it. It was then agreed that the Committee should examine it on the next meeting night, and that Messrs. Giles, Kelly, and Rae should be added to their number for that purpose.

On the following meeting night the proceedings were commenced by Mr. Reinhard drafting a fashionable ladies' jacket, by his system, which was published in the January number of the *WEST-END GAZETTE*. The draft was closely inspected and highly approved of by all who examined it. After which Mr. Schor was requested to measure a member, and to draft a coat for him. Mr. Reinhard kindly assisted as interpreter, and explained the parts as he proceeded. Then one of the Committee measured the same man, and cut a pattern for him, which was laid upon Mr. Schor's production; given the different manner of making up, and some increased scye-room, it was agreed that both patterns would fit. The Committee then consulted together, and the Secretary was directed to communicate to Mr. Schor the result of their deliberations.

Mr. Schor's invention consists of a rule marked on both sides with various quantities which are proportions of the breast measure; a square is then drawn, and on it certain perpendicular lines are produced according to the size. It will at once be seen that this invention is not a great novelty, for it will be remembered that the late Mr. Barr worked his shoulder-measure system, and Mr. Prewett his breast-measure system, by somewhat similar scales.

It is much to be regretted that inventors do not make themselves acquainted with existing inventions before they patent new ones; they would thus avoid much disappointment, and frequently serious loss. We do not speak in this manner for the purpose of disparaging inventions or discouraging inventors, but rather for their welfare and encouragement. Whoever adds to

the acquired knowledge of the trade, confers on it a great benefit, merits its acknowledgment, and would meet with our hearty and sincere approbation.

The following list comprises the dates, names, and subjects, which will occupy the attention at the Society's meetings during this month:—Dec. 3rd, Annual Meeting, see notice; Dec. 10th, Mr. Ions, "On French-bottom Trousers"; Dec. 15th, Mr. Rae, a Paper entitled "Historical Review of National Costumes Ancient and Modern"; Dec. 24th, Christmas Eve; Dec. 31st, Mr. Roberts, "On Tunics."

The generally interesting character of our past meetings has given great satisfaction to our members, and we believe that much mutual good is being done.

## Plates of Costumes.

### PLATE I.

It is somewhat surprising that a coat which was introduced for special purposes, should be adopted by many for general wear. We refer to the Ulster, which was designed for travelling, &c., is now worn by so many whom we can scarcely conceive to be travellers. The explanation, we presume, is that a garment of this kind was wanting, and this supplies a public want; however, the laws of change and progress demands some improvements, and we have shown on our plate the latest improvements in the form of this coat, and the shape which is now generally made up by the leading firms at the West End. This coat is worn by gentlemen when going to the theatre, their clubs, or driving to cover. If the reader will now glance at Dias. 4-6, he will be able to more readily follow our explanations; he will then see that this is a kind of half-frock great coat, and half Chesterfield; the forepart is cut through at the waist up to the back of the buttons, and a fish taken out so as to form breast; the skirt is hollowed about  $\frac{1}{4}$  of an inch, so as to throw fulness over the hips; a plait is formed from the hips, there is a back seam and a long opening so as to give ease in sitting or riding, there are no buttons at the back, nor strap, nor belt. It will be seen that this gives a more gentlemanly, less pretentious, and not so cumbersome garment as the original Ulster; besides this it can be made up in a variety of materials adapted to the season. Many houses are now making up half-milled meltons for these coats, as the weather continues so mild. We have



observed at some of the ready-made shops new-fashioned Ulsters, combining pea coat, rug, and Ulster; this is managed by making the skirt separate, and fastening it on by hooks at the waist attached to the belt, and then buckling it at front, the skirt, when separate, is to be carried as a rug. Now our experience of all makeshifts or things supposed to be used for double purposes, is that it answers neither perfectly; for instance, if the wearer of an Ulster with a hooked-on skirt should be out some time in a pouring rain, the water would run down the back and underneath the skirt, and if he should be on horseback, the position would be wretchedly uncomfortable.

#### PLATE II.

*Young Gentlemen's Costumes.*—We have carefully selected the most general and useful styles of young gentlemen's dress for the present season. The first style is a Spanish suit, such as is worn by juveniles; it is made up in a variety of materials and styles, and is really very suitable to the required purposes. If the suit is required for school wear, it can be made of Cheviot or Angola; for dress purposes or best wear it is made up in velveteen, and nicely braided; they can be varied in style by giving more or less fulness in the back and front, by fulling it at neck and waist, or else by laying plaits; other changes are made by cutting various shaped collars. In our Gazette's for December, 1870, and January, 1872, we gave diagrams of three different styles of juvenile suits of this character. Many tailors have to cater at this period of the year for young gentlemen who have returned home from school for the holidays, are preparing for Christmas parties, pantomimes, &c., and require dress suits. The Eton jacket is still in favour for dress purposes, it must roll low down, and have only three holes and buttons; the flower hole in the lapel must not be forgotten; two holes and buttons are sometimes placed in the sleeve hands, but they are better omitted, in case of lengthening; the stand of collar should be only  $\frac{3}{4}$  of an inch, a white drill or quilting, French vest and black trousers, complete the dress. Lastly, we have the schoolboy "with his satchel and shining morning face," snugly dressed in his cape cloak. There is no over garment which finds so much favour with materfamilias as this, because young gentlemen do not grow out of them, they afford ample room for all kinds of movement, and whether they are a little longer or shorter does not much matter.

We cannot forbear congratulating both our artist and lithographer for the excellent plates which they have produced this month. They

are very creditable specimens of British art, which we are as pleased to note the progress of as we have laboured to foster and encourage. We have no doubt that our observant patrons who have compared the early with the present state of our illustrations, will rejoice in the progress, and unite with us in the well deserved encomiums which we have felt a duty and pleasure in recording.

### Metropolitan Foremen Tailors' Society.

#### NOTICE TO MEMBERS.

The members are respectfully informed that the Annual Meeting of the above Society will take place at the Union Tavern, Air Street, on Tuesday, December 3, at 8.30 p.m., for the transaction of general business, when their attendance is particularly requested.

F. T. PREWETT, Sec.

### Plate of Diagrams.

Dias. 1 2 are illustrations of the "West-End Gazette System for Cutting Frock Great Coats.

Dia. 3 is referred to and explained in the "Remarks on Dr. Wampen's Works," which are appearing in this journal.

Dias. 4-6 is a model of an improved form of Ulster, which is being made by some of the best West-End houses, and of which our Plates furnish an Illustration.

#### ERRATA.

In the September No., Diagram 1, "Mr. Odom's Trousers," at the conjunction of lines opposite "Fork," it should be "R," not "P."

In the October No., Diagram 3, "Sleeve for W.E.G. Chesterfield," third line, it should read, "A to C," and not "E," at line for height of forearm, the letter "O" being omitted there. 9th line read "divide," instead of "D wide." 11th line, read "K G," not "R.G."

For the November No., in the article by Mr. H. Baird, "Directions to Measure for a Pair of Breeches," read "Garters" instead of "Gaiters."

























